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THE MATINEE GIRL



EARLY in this waning season an indifferent play was written to order for an estimable old actress, who has since died. It was named *Granny*. A few years ago a young woman wrote a play for no one in particular, which seems to me the way all good plays, certainly all great ones, are written. She wrote it, I fancy, because the idea gripped and haunted her until it was bodied forth in writing—the only way to lay these torturing literary ghosts. The play was called *The Eyes of the Heart*. And between the short order play of the famous man of many dramas and the work of this young woman's hand was the unreachable difference between the East and the West.

Out of the young woman's mind and under her hand grew the best picture of helpless old age I have ever seen on the stage. The best because the most complete and satisfyingly varied. Age as the average playwright depicts it is either self-centered and querulous to the point of hideousness, or it is a saintly monotone, insipid and excessively tiresome. Monsieur d'Anclot, the grandfather of Mrs. Fliske's play, being a blend of the irascible, the cunning, the proud, the gentle and the loving, was a delightful and reasonable human blend. One loved him while one laughed at him. There was a great thanksgiving in our hearts that in the end all went well with him, but we carried away no choking sense that here was a saint crucified by a hard fate. There were memories of his robust temper, his self-sufficiency, his cunning that surmounted all the combined guile of his family, to temper such tendency. He was a humanly perfect old man, that we might see in a three-act comedy or a five-act tragedy without having had our fill of him.

It was this subtle drawing of French patrician family life that we carried pleasantly away with us from the Manhattan Theatre matinee. Mrs. Fliske had graded her entertainment of original plays well. The image of the admirable old grandfather was a last and delightsome touch to mingle with five o'clock tea or the dinner coffee.

But as *The Eyes of the Heart* is the pleasantest of the three plays, *A Light from St. Agnes* was the greatest. There was in it the tremendous conflict of wills that is the moving force of drama. There was the slow awakening of a darkened soul into a great light possible of portrayal only to a master psychologist. There was an absence of blurred outlines, an attention to the minutest working out of details, as for instance what seemed a harrowing long drawn out washing of his hands by Michel, while the woman he had murdered lay dead on a bed in the room; but it was no longer than the time actually consumed by such a task, and it was only time enough to let the fear and brutality with which the murderer looked upon his victim sink into the consciousness. A light from St. Agnes was superlatively original. There was in it no hint of resemblance. It is a new and striking achievement in the drama.

I have no knowledge of the chronology of these plays, but I shall confess myself deeply mistaken if *The Rose* was not the first. The others might have been written by a man or a woman. They had the vigorous grasp of one and the graceful touch of the other. But *The Rose* I should wager was written by a girl, one of books and dreams and aims, but still a girl.

I chanced to follow a Wall Street broker out of the theatre.

There rustled out beside him a silken and perfumed daughter and a veiled and lace-garnished wife.

"What did you think of them, papa?" they asked in breathless duet.

"Papa" pressed his handkerchief covertly to his reddened and forceful nose.

"They beat the Street," he returned. "I liked the last one the best. But they were all good. To think that a woman could sit down and write such things!"

Mrs. Fliske has not confided to the world in what posture she wrote her plays. Probably the banker's conjecture was correct. Certainly there is no dissent from his parting word as he climbed into his carriage: "Why doesn't she write more and longer ones?"

Productions play strange pranks. George Tyler put on London Assurance to introduce the Irish actress, Ellis Jeffreys, in her *métier*, which her admirers declare is comedy. And what unforeseen thing happened? The play literally starred Eben Plympton.

Poor Betty Gerard! She always had a fancy for scribbling, and now after her death those who knew her in the bright days and the dark are showing each other the stray bits from her pen. There is this fragment of a story, having neither beginning nor end, but portraying with sympathy a crisis in the lives of a pair of lovers:

He would still be lord of himself. He would be stronger than anything that was in him. Daringly he pushed her from his folding arms. There was something stolid in the set line of his lips, in the features lit with a sombre ideal changed.

"Either you ask me if there is such a thing as love in a woman's life. Yes, there is, but it is usually as another man's wife. The ideal love is not the love of marriage."

Crumping the flower he had taken from her hair, Glenn Andrews threw the petals at her feet and left her.

She lay down with something like a sob of exhaustion in her breath. Was the love of a married woman always like this? Sleep was not meant for a girl in love with a man. If she would keep her youth she must be content to sacrifice the hurts to others and realize she could never know what happiness really was if that false note had not been dropped in to mar it.

There was a sort of consolation in his mind that she did not know she had touched his soul to fiery ignes. He was startled at the depths she had stirred.

There was between these two a the closer than blood—that of comradeship. Bravely, devotedly, she studied his problematic nature, for hers was a soul undivided and unfractured. That danger between them, however, not so much from the fact that she was friend to or would defect her. He should, even against his better will, teach her the old story in its new and unguaranteed significance. What was man for but to be forced to great heights, that his depths may seem so far as not to be worth while dropping to. All the unhealthy fancies born of loneliness and sorrow told him that love's soft tumults were over.

Did he care that she was going away for a year? The dim, persistent sense of dissatisfaction which he had tried so hard to stifle under a rush of work and recreation was too vanish. Yet he had always been honest. He would be now.

"Now, as I want to speak to you about yourself. Tell me something of what you have suffered. Of what your future is to be."

"What I have suffered, child, it is too late to discuss and one can only rate truly as far as one has gone."

"But I think only of yourself and your future, for

it is a bright one. Don't disappoint me. I cannot look as far ahead for myself as for my friends."

A quick flash went up to his forehead and died out again.

"Oh, Glenn, give me your sacred word of honor that I shall never lose touch with you."

"What is the use of vows? If you feel that you want to do a certain thing, that binds you to it. If you don't feel it, the vows cannot bind you. I must go my way and follow the light I see. I don't know yet whether we had better write or not. You must not quarrel with me, for you never liked anything definite. It has been uncertainty and sorrow that have taught you to fathom the deepest and most exquisite secrets of human life."

"But it is three years now since we met, and I am as ignorant of what you are as at the beginning."

"She was still childlike enough to be honest."

Turning away he lifted his face and sighed. Half the secret of his influence was in his silence and his eyes.

Woman may know what to say, but man knows what not to say.

In his room alone he wrestled with his conscience that somehow had been fairly well preserved through the fret of business life.

"Absolve me from the bonds of gratitude," he prayed to the invisible forces, "that I may live this girl's life and not only seem to."

Some of the bits are so candidly personal, flashing the many facets, gay, philosophical, gloomy, that made up that strange human jewel, so sadly obscured at the last. She writes of her youthful bethelhood in Washington:

All I cared for then was my music, reading, dancing, flowers and plenty of fun. I remember my first inaugural ball, when President Arthur was just going out. It was a delightful Winter. All went well for me, and although I do say so, attentions poured upon me, and I had several offers of marriage, but refused all.

Of her bridal tour in Europe when she was Mrs. Arthur Padelford she said:

After leaving the springs we returned to Vienna, and I had there as beautiful an apartment as one could wish. My room was charming, my jewels lovely, horses and carriages chic, and altogether few girls had at eighteen what I had. One night we had a box at the opera to hear *The King's Fool*. A strange coincidence, for it was in this opera that I made my professional debut later in Chicago. There I first saw Stetrum, who afterwards supported Miss Russell here.

There is a hiatus in these fragmentary memoirs, then follows this tragic record:

My experiences have been varied and wonderful for a short life, and oh, how many bitter things have made days, and nights, difficult. How many sorrows have been mingled with joys! It has all been a ruined existence since I left my first husband with a little baby five weeks old in my arms. Now she is fifteen years old and the heiress to many thousands. Little she knows of her mother's heartaches, even to-day. Her father, Mr. Padelford, lies buried in the cemetery of St. Germaine, near Paris—Paris, where our child was born. God rest his soul!

Changed, all changed; only an existence where it was before. God knows we have been punished and suffered enough in the sins of ten women! Until I met you, then for the first time in eleven years I began to find some comfort, some affection and hopes for the future. Life looks a bit brighter; still there are many clouds.

Of her going on the stage she says:

My life was blighted at eighteen. I returned to my parents' home and a demon of unrest seized me. Do something I vowed I must, or I should go mad. So I went on the stage, much to my dear mother's and father's sorrow, but fortunately was successful in all I undertook.

Throughout her reflections runs the dark thread of her lifelong regret for that early divorce:

Then to Paris, gay, bright, fascinating Paris, in time for March. Oh, how mad, I say every one was, was pelting with confetti until, when I returned to my hotel, I looked like a rainbow; but it was charming, delicious. The only trouble was it recalled the awful morning in '87 when I left Hotel du Rhin, Place Vendome, long years before, and left behind the husband I loved, taking our child with me.

But why reflect? It does no good. All one can say at times is as the King said: "O, God, turn back Thy universe and give me yesterday."

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IN OTHER CITIES.

SAN FRANCISCO.

The bill at the California on Monday night, March 27-2, the opening of the second week of Miss Anglin's engagement, was Zira, a joint effort of the two well-known actors, Henry Miller and J. Hartly Manners. The play affords Miss Anglin splendid opportunity, her work at the end of the third act being the strongest bit of acting seen here in a long time. Mr. Worthington, Edward Emery, Walter Allen, Walter Hitchcock, Mrs. Whiffen, and Blanche Stoddard lent their support. The play has been so successful as to warrant it being played again all next week. My Lady Paramount will follow. On Wednesday, 5, a matinee performance of Frou Frou will be given.

The Grand Opera House 26-2 has the Beauty Shop. On Thursday, 6, the Comedie Metropolitan Opera co. will open for an engagement of twelve performances, giving three of Parsifal. The season seats were sold only through the mail and the new system proved a great success. On the first day of the public sale for single seats \$18,000 were taken in the box office.

The revival of Old Heidelberg at the Alcazar 27-2 with John Craig in the role of Karl Heinrich and Miss Lawrence as Kathie has been the hit of the season. Much of the success of the play is due to the clever work of Mr. Craig and Miss Lawrence, who seem perfectly suited to their roles. Next week Old Heidelberg.

The Tivoli 27-2 has only one more week of The Burgomaster. After a four weeks' successful season of this opera, Florodora will be put on for a run. Alida Hemmi will be seen in the role of Dolores, Grace Palotta will be cast for Lady Holroyd, a part she sang with much success in Australia. The sextette will be composed of beauties, with which the Tivoli chorus will sing.

Bishop Players gave a clever performance of My Wife's Husband at the Majestic 27-2. The play was written by Milton Royle for himself and he was seen in it last season with much success. Landers Stevens was cast for the part that Royle played and did good work with the bright comedy lines. Adele Block was seen in the role taken by Mrs. Royle, and as usual looked handsome and acted delightfully. Jane Kelton, George Woodward, Harry McMaster, Mina Gleason, and Frances Slosson, Oza Waldrop, and Elmer Booth were also in the cast. Next week The Sign of the Four.

Kreisler gave two magnificent concerts to splendid audiences at Simpson's Auditorium 28 and 31. DON W. CARLTON.

LOS ANGELES.

Lionel Barrymore in The Other Girl appeared at the Masonic March 30-1 to splendid houses. Although Mr. Barrymore himself was unable to take the part of Mr. Sheldon, otherwise known as "Kid Gavin," the prize fighter, his understudy did extremely good work and won his applause due. The Virginian 6-8, Kolb and Dill in I. O. U. 10-12 and The Red Feather 13-15.

Morusco's Burbank has been drawing crowded houses 26-1 to see Ten Nights in a Bar Room. The co. has become so proficient of late in melodrama that they can give the necessary swing to such pieces Next week A Prisoner of War.

At Belasco's 27-2 Parsifal is in its second week, drawing crowded houses every night. The piece is handsomely staged, but is one whose theme does not particularly speak very well to the spectators. The fact that this will have been given for two weeks and has been playing to S. R. O. is due to the fact that in the advent of the Metropolitan co. people have desired to learn something of the plot of the play. Charley's Aunt next week.

Pastoral melodrama in the shape of The Hills of California has been holding sway at the Grand Opera House 26-1. This is the second time this piece has been seen in the city, yet the fact did not deter good houses. Next week the Ulrich Stock co. will make their appearance in The Sign of the Four. This stock company has been selected by Manager Drown to play an indefinite engagement at this house.

At 26-1 has marked the close of the Ellery Band season at Charles Park. The band has been playing at this park steadily for the last four months, gaining admirers and ardent supporters from the steady increase of attendance at this house.

A. FRANCIS.

tion of Thelma at the Academy 3. The exceptionally fine acting of the members of the co., combined with fine stage settings, made a fairly interesting performance, but the material, compiled by Charles W. Chase, afforded these clever players very scant opportunity to display their abilities. Ivan the Terrible 10-16.

Dangers of Working Girls proved an attraction for large houses. Lovers in Melodrama at the Alhambra 2, Al. G. Field's Minstrels 15.

Bijou patrons were treated to melodrama 2 when The Great Automobile Mystery was presented at that house. The Rays in Down the Pike 9-15.

Evelyn Wells, one of our most promising young actresses, left for New York 3. Miss Wells comes of a prominent family and possesses all the qualifications of a true artist.

Edgar Baume has been a welcome visitor in town during the week.

CLAUDE L. N. NORRIE.

DETROIT.

The large audiences that witnessed the second appearance here of Ben Hur at Detroit Opera House March 27-1 proved that the great drawing powers of this stupendous production have not abated any, despite the fact that scenery and costumes show the wear and tear of a hard season. N. C. Goodwin's engagement in The Upstart, by I. N. Morris, at Detroit Opera House 3-5 was the signal for large houses. Mr. Goodwin offers An American Citizen, 5, to be followed 6-8 by The She-Gun, which will in turn be followed by a week of Parsifal by H. W. Savage's co.

At the Lyceum Theatre week 28 are the Two Masons in Fritz and Snitz, Broadhurst and Currie deserve much credit for the attractive way they have dressed this conceit. Shore Acres next.

Dangers of Working Girls was placed on view for the first time here at the Whitney Theatre 26-1 and played to good business. Uncle Tom's Cabin is at the Whitney Theatre 2-8 to crowded houses. The Fatal Wedding will be in line for week 9-15.

The Bijou Douglas co. returned once more to comedy at the Lafayette Theatre 26-1, with a well-produced revival of A Gold Mine, the last presentation held in many years. Mr. Douglas appeared to excellent advantage as Silas Wolette. Pink Dominoes is the attraction forthcoming at the Lafayette Theatre week of 2, and is proving pleasing to the steadily increasing attendance at this house.

A. FRANCIS.

PROVIDENCE.

Hoyt's A Temperance Town was given a very creditable presentation by the Providence Dramatic Stock co. at the Imperial 3-8 to fair houses. Malcolm Williams and Florence Reed, who are to retire from the co. after this week, were well cast in the parts of Mink Jones and Ruth Hardman. Our Boys 10-15.

Wedded and Parted was presented at the Empire 3-8 to good houses. George Sydney in Busy Izzy 10-15.

The three hundred and fiftieth performance by the Providence Dramatic Stock co. was celebrated at the Imperial 6-8, each lady being presented with a lady's notebook and pencil.

John Lane Connor and Kathryn Purnell are to head the stock co. at the Empire for the Summer season.

Fred Kredor, for several weeks a member of the stock co. at the Imperial, left 1 for Buffalo, to appear in vaudeville.

The Albee Stock co. is now complete and the opening date is set for 24. The roster of the co. is Gardner Crane, Chrystal Herne, Myrtle May, Helen Reimer, Jane Rivers, Mabel Carruthers, Helen McCabe, Percy Winter, George Fisher, Robert O. Turner, Tom Wise, Edwin Noyes, William H. Turner, Orme Caldar, John W. Hoffern, and Frank Losos.

William Courtleigh and Florence Rockwell will make their first appearance with the Imperial Stock co. during the week of 17 in Romeo and Juliet. Ruth Holt will join the co. 10. HOWARD C. RIPLEY.

SPRINGFIELD, MASS.

At the Court Square Nat Goodwin pleased in The Upstart March 15. Lillian Russell packed the house 16. Babes in Toyland returned 17. Francis Wilson in Cousin Billy 18. Gadski and Damrosch gave a Wagner recital 20. Forbes Robertson in Hamlet 21 and Love and the Man 22. Boston Symphony Orchestra returned 27 with Campanari as soloist. Max Elliott 27; star and co. warmly received. Eleanor Robins 28; Mary Ann 29. Woodland made big hit 30. Wilton Lacoste returned 31. Patti for three performances 31-1. The Girl and the Moon with Beatrice Vance, 3. It is a musical comedy, lavishly costumed, and has two good songs, but it seemed to be a hopeless proposition from the start. Veecey returned 5 to a larger house, The Heir to the Hoarath 7. 8. Sign of the Cross 12. Fritz Scheff 13. Grace George 14. Ebene Holden 15. Wright Lorimer in The Shepherd King 17-22. Dockstader's Minstrels 24. Isle of Spice 26.

At the New Gilmore Alone in the World was given 26-22, followed by the Fatal Wedding. A Guilty Conscience 27-29. Fenberg Stock co. in repertoire week 3-8.

Manager Pelti will probably put a stock co. in his theatre here this Summer, and the Ryan co. that was so successful in Hartford last Summer, may be the one. EDWIN DWIGHT.

SEATTLE.

Creston Clarke supported by a very capable co. gave enjoyable performances of Monsieur Beauchare March 26-27. Business was not large, but the audiences were very appreciative. Harry Beresford 2, 3. John Cort manager of the Grand Opera House, who as manager of the Northwestern Theatrical Association practically controls most of the theatres of the Northwest, has purchased the lease of the Seattle Theatre from Manager Howe, to take effect on Sept. 1.

RODNEY D. WHITE.

SALT LAKE CITY.

The Salt Lake Theatre gave its patrons the Savage Grand Opera co. March 27-29. The operas presented were Lohengrin, Carmen, Tannhauser, and La Boheme. Nothing was missing to make a perfect organization. The audiences were enthusiastic. Grace Van Dusen was given 31, 1, to good houses. Grace Van Dusen in the Red Feather week of 3.

At the Grand Theatre Harry Corson Clarke and his excellent co. entertained fair audiences with Mr. Ford of Chicago. The five week's engagement closed 2-15.

My Wife's Family had a successful week at the Tabor 26-1. W. H. Turner in David Harum 2-8.

White Whittlesey 9-15.

Business is good at the Curtis. A Homespun Heart 2-8. Harry Corson Clarke 9-15.

The Press Club Benefit promises to be a big success this afternoon. The pupils of the Cleaves-Cooper Dramatic School gave a most enjoyable performance at Unity Church 31.

MARY ALKIRE BELL.

BUFFALO.

William Faversham in Letty at the Star April 3-5 to fair business. May Irwin closed three nights' engagement 8, offering Mrs. Black Is Back.

William Farnum co. at the Park week 3 in Spartan City 10-15.

At Old Point Comfort co. laid off 3-8, and the members of the co. are here. They resume at New York city 10.

Three members of the Polly Primrose co. were initiated by Toronto Lodge 26 for Jersey City Lodge, Theatrical Mechanical Association.

WALTER C. SMITH.

DENVER.

Red Feather pleased large audiences at the Broadway March 27-1. There has been a heavy advance sale for Savage's English Grand Opera co. which opened 20 with the end of the engagement of Robert Conness in The Pipe of Peace.

The Police Department Benefit takes place at the Bijou Theatre 24-29. High class vaudeville will be the bill.

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WALTER C. SMITH.

MONTRÉAL.

Charles Hawtrey in A Message from Mars opened at His Majesty's April 3 to good business. Wizard of Oz 10-15.

Show Girl played annual engagement at the Academy 3-8. Paul Cazeauve co. at the Francs opened the third week of their engagement 3 with The Three Musketeers. Next week the house returns to burlesque.

Nos Intimes is the bill at the Nouveaux.

Jeanne D'Arc, with Henriette Moret in the title-role, is at the National.

W. A. TREMAYNE.

TOLEDO.

The Chinese Honeymoon drew a small audience at the Chinese April 3. The co. was very poor. The Sho-Gun 10-15.

The house was bad and the co. one of the best that has visited us this season. Mrs. Campbell was greeted by a large and appreciative audience.

Daniel Sully was the Lyceum attraction for the week 2-8.

Burt's Had the Moonshiner's Daughter 29-1. New York Day by Day opened for a four days' run 2 and caught on immediately.

C. M. EDSON.

TORONTO.

At the Grand April 3 Walter Perkins appears in Who Goes There. He is supported by an exceptionally strong co. of players. Superbe 10.

At the Princess 3-5 Mrs. Irwin is making a hit in Mrs. Black's Back. Mrs. Patrick Campbell 6 in The Sorceress. Nat Goodwin 10.

At the Majestic 3 Across the Pacific is making its annual appearance.

STANLEY McKEOWN BROWN.

ST. PAUL.

Mother Goose came to the Metropolitan April 2 for a week's engagement to splendid business. The co. is headed by Corinne and Joseph Cawthorn. Creator 9.

Henrietta Crosman 10-15.

Terry McGovern in For Fame and Fortune at the Grand 2-8. Dangers of Working Girls 9-15.

J. A. WEEKS.

JERSEY CITY.

Nobody's Darling came to the Academy of Music April 3 to good business. Lilliputians 10-15. Quincy Adams Sawyer 17-22.

The Millionaire Detective and H. Ward Hall came

to the Jersey City 10-15.

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Mullen, mgr.); Indianapolis Newsboys' Band March 21; S. B. O. Minister's Sweethearts 27; excellent business; audience pleased.

TERRE HAUTE.—GRAND THEATRE (T. W. Barbry, Jr., mgr.); Lewis Morrison in Faust March 27; small but appreciative audience. John W. Vogel's Minstrels 30, 31 pleased good houses. Jefferson on the Rivals 1; good houses; pleased. Wizard of Oz 3. To Die at Dawn 4, 5. Paula Edwards 6. Sleeping Beauty and the Beast 7, 8. Why Women Shy 11. Jolly American Tramp 12. Piff, Paff, Pouf 13. Kneisel Quartette 14. Tenderfoot 15.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.); Humpty Dumpty March 31; good co.; small audience; pleased. Hearts of Oak 7. Merchant of Venice 14. Denver Express 21.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wyson, mgr.); The Way of the Transgressor March 20; fair business. Romance of Coon Hollow 1; light house.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Helmman, mgr.); Holty Tooty March 27 pleased good house. Uncle Josh Sprucey 10. Buster Brown 17. Creators' Band 24. Twelfth Night 30.

FRANKFORT.—BLINN THEATRE (Langbrake and Hurford, mgr.); Gentleman from Indiana March 20; small audience. Why Women Sin 10. A Fool and His Money 20.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrugh, mgr.); Holty Tooty March 28 pleased good house. Robert Flitzimmons 30; satisfaction; large house. Smiling Island 6.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.); Hearts of Oak March 31; fair house; good co. Uncle Josh Sprucey 11. Richards and Pringle's Minstrels 17.

RICHMOND.—GENNETT'S THEATRE (Ira Swisher, mgr.); Wizard of Oz March 31 pleased capacity. Smiling Island 4; good co. and business. Great Eastern Stock co. 6-8. Winsome Winnie 10.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.); Robert Downing 1 pleased fair house. Denver Express 4. Minister's Sweethearts 6. house. Denver Express 21.

FRANKLIN.—OPERA HOUSE (L. Zeppefeld, mgr.); Romance of Coon Hollow 5. Berry Stock co. 17.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (A. M. Boyer, mgr.); Concert by Noblesville Military Band 7.

ALEXANDRIA.—OPERA HOUSE (William H. Lipp, mgr.); Minister's Sweethearts March 30; large and pleased audience. Robert Downing 6.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.); Holty Tooty March 31 pleased fair audience.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, mgr.); Holty Tooty 3; good house.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.); Holy City 1. Weary Willie Walker 6. Buster Brown 18. Foot and His Money 27.

NEW CASTLE.—ALCAZAR (B. F. Brown, mgr.); Mary Jane March 31; small audience; pleased.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.); Tenderfoot March 28 pleased immense business. Midnight Flyer 29; fair audience. Joseph Murphy 31; good co. and business. A Wise Woman 1; light business. Guy Hickman co. 3-8.

AUSTIN J. MUMMERT.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.); Silver Slipper March 29 pleased large audience. Joseph Murphy in Shaan Rue 30; large house; good co.; satisfaction. Nannette Comstock presented The Crisis 31; excellent co. and good. Mummy and Humming Bird 3. Michael Schumann-Holm 13. Violin Alice in A Winter's Tale 14.—**GRAND OPERA HOUSE** (William Foster, mgr.); Deadwood 30-1; good patronage. More to Be Pitied Than Scorned 2-5; good co.; large crowds. David Harum 6-8. Alphonse and Gaston 9-12. Midnight Flyer 13-15.—**AUDITORIUM** (William Foster, mgr.); Paderewski 10. Henry W. Savage's Grand Opera co. 25, 26 in II Trovatore. Lobengrin and Carmen.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.); Luther College Concert March 31.

STYER'S OPERA HOUSE (George Higgins, mgr.); Dark.—ITEMS: The New Winnesheik. Decorah's new \$65,000 hotel, was opened to the public 1. N. L. Bailey in the lessee. This hotel will be open in need of modern hotel. The Club Milwaukee and St. Paul 1-15; has inaugurated a night train bringing passengers to Decorah at 10:30 in the evening, and it will also be great convenience to the profession, as they can leave Decorah for the west and north right after performance.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.); Hickman co. March 27-1; good business. Plays: Mr. Porto from Porto Rico, American in England, Midnight in Chinatown, What Turned Up, Al. G. Field's Minstrels 4; good show; fine house. Midnight Flyer 5. For Her Sake 13. Russian Spy 14. Viola Allen 15. Frank E. Long co. 18-22.—**PEOPLE'S THEATRE** (Edward Curran, mgr.); Otto Bowers, Ray W. Fay, Jennings and Jewel, Westbrook Sisters, William Ward, Selig pollyscope, Stock co. Good business continues.

FORT DODGE.—MIDLAND THEATRE (C. F. Pederson, mgr.); Al. G. Field's Minstrels March 29; big house. The Crisis 31; excellent co. and good. 30-1; good house; satisfaction. David Harum 2. Midnight Flyer 8. Isle of Spice 12. Alphonse and Gaston 15.—ITEM: Al. G. Field and several of his co. were entertained by the local Lodge of Elks after his entertainment 20.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.); Tenderfoot March 20 (return); good house; satisfaction. Silver Slipper 30; fair business; pleased. For Her Sake 31; fair house; pleased. Barlow's Minstrels 4; light house; very pleasing performance. Mildred Holland 7. Fabio Romani 8. Schumann-Holm 12. Isle of Spice 18.

CLINTON.—CLINTON THEATRE (C. E. Dixon, mgr.); Fabio Romani 1; light business; mediocre performance. Flora De Voss co. 3-5; fair business; pleased. Plays: Princess Royal, Hearts Rule, Golden Girl Mine, Tenderfoot 6; large advanced set. Missions 8. Mildred Holland (return) 10. Barlow's Minstrels 14. For Her Sake 15. Sweethearts 20.

COUNCIL BLUFFS.—NEW OPERA HOUSE (A. B. Bell, mgr.); Metropolitan Stock co. March 27-1; fair business. Plays: The King in Old Virginia, Slaves of the Orient, Happy Hooligan, Prisoner of Algiers, and Tennessee's Partner. Al. G. Field's Minstrels 2; pleasing entertainment! S. R. O. Century Stock co. 6-8. Midnight Flyer 9.

DAVIEPORT.—BURTH'S OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.); Peck's Bad Boy March 28; fair business. Railroad Jack 1 pleased fair house. Fabio Romani 2; well filled house. Al. Field's Minstrels 3. Mildred Holland 6. Missouri Girl 9. Barlow's Minstrels 15.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.); Henrietta Crosman March 28 pleased full house. Dodge and Bowman (vaudeville) 31; fair attraction and attendance. Al. Field's Minstrels 4. Frank Long Repertoire co. 10-15. Schumann-Holm 22.

MUSCATINE.—GRAND OPERA HOUSE (Frank Burst, mgr.); Peck's Bad Boy March 30 pleased top-billed house. Tenderfoot 31; scored hit. For Her Sake 3 pleased fair business; co. good. Barlow Minstrels 4. Fabio Romani 5.

FORT MADISON.—BRINGER GRAND THEATRE (W. E. Estlin, mgr.); Hickman-Miller Stock co. March 31; 1; good business and performance. Barlow's Minstrels 3; good business and co. Tenderfoot 5. Isle of Spice 20. Midnight Flyer 26.

MASON CITY.—WILSON THEATRE (A. B. Ball, mgr.); Royal Slave March 30; fair business. David Harum 4; splendid house; co. strong; pleased. Midnight Flyer 7. Breckenridge Stock co. 10-15. North Brothers 24-25.

GRINNELL.—COLONIAL OPERA HOUSE (A. Shuster, mgr.); Wise Woman March 29; poor play and business. Midnight Flyer 31; good play; fair house.

ANAXOMA.—GRAND OPERA HOUSE (Clifford F. Niles, mgr.); Royal Slave March 31; big business; excellent production. Hans Hanson 4. Missouri Girl 7.

WATERLOO.—BROWN'S OPERA HOUSE (C. Brown, mgr.); Dodge and Bowman Amusement co. March 31, 1 (return); good business; pleased. Al. G. Field's Minstrels 3. Isle of Spice 14.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.); Clara Thropp in A Wise Woman March 28 pleased fair house. Midnight Flyer 3.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.); Isle of Spice 11. Ridgeway Concert co. 15. Midnight Flyer 17. Hans Hanson 21.

CRESTON.—TEMPLE GRAND THEATRE (Carl Davenport, mgr.); National Stock co. 3-5; good co. and business.

IAWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.); For Her Sake 10. Isle of Spice 13.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.); Clara Thropp in A Wise Woman March 31; fair business. Tamara of Shrew 7.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Raw- ford and Kane, mgr.); Century Stock co. March 27, 28; gave creditable performances to good house. Washburn Dramatic Club 31. 1. presenting Good Natured Man; drew large audience at both performances. Thelma 2; excellent co. and performance; big

business. Woman's Honor 6. Nettie the Newsgirl 7. East Lynne 8. Trip to Egypt 9. Mo. Jim and I 10. My Wife's Family 13 (return); benefit stage employees).—AUDITORIUM: Redemption 5. Padorewski 11. Topkapi, Turn Vereen 17, 18.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.); Howe's Pictures March 31; 1; fair business. Jolly American Tramp 2; topheavy house; performance pleased.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, mgr.); Hi Henry's Minstrels 1; good business; pleased. Howe's Pictures 12. Chicago Tramp 13.

PAOLA.—THEATRE (Charles H. Mallory, mgr.); Hi Henry's Minstrels 10. Chimes of Normandy 14. Royal Chef 18. Season closes with Beggar Prince Opera co. May 15.

WINFIELD.—GRAND OPERA HOUSE (Edward R. Byers, mgr.); Polymath Sisters' Concert co. March 31 (auspices Winfield Lodge, No. 732, B. P. O. E.); satisfaction; fair business.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.); Faust March 29; fair production and co.; good house. Rags to Riches 5 canceled. Hi Henry's Minstrels 6.

PARSONS.—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.); In Louisiana March 30; good business and co. Hi Henry's Minstrels 5. Trip to Egypt 12.

OTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.); Howe's Pictures March 28 pleased large audience. Trip to Egypt 7.

IOIA.—GRAND THEATRE (C. H. Wheaton, mgr.); Heart of Chicago March 29; fair co.; good house.

NEWTON.—NEW RAGSDALE OPERA HOUSE (S. D. Williams, mgr.); Faust 6. David Harum 12.

KENTUCKY.

PADUCAH.—KENTUCKY THEATRE (James E. English, mgr.); Summoning for Office March 29 pleased good business. Miller-Bryan co. gave satisfaction to fair patronage at popular prices 29, 30. Tim Murphy 1 delighted fair business. Show Girls 3 pleased fair business. Way Down East 4. Girl and Bandit 5. Ottis Skinner in The Harvester 7. Rudolph and Adolph 11. Kersands' Minstrels 13. Boston Ideal Opera co. week 24-30.

HENDERSON.—PARK THEATRE (F. R. Hall, mgr.); Tim Murphy 3; excellent co.; satisfaction. Billy Kersands 6.—ITEM: R. H. Ober, of When a Man Marries co. was in runaway accident 4. His presence of mind, after wheel had left trap and one young lady thrown to ground, probably saved his own and another young lady's life.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.); Smiling Island March 30; large audience; well pleased. Tim Murphy 4; business fair; audience pleased. Rudolph and Adolph 13. Howard-Dorset co. 10-15.

ASHLAND.—OPERA HOUSE (S. C. Newman, mgr.); Billy Kersands' Minstrels March 25; packed house; poor attraction. Broadway Stock co. 27-1; fair attraction.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.); Marlowe and Sothern in Romeo and Juliet broke all previous records March 29. Piff, Paff, Pouf 1; excellent performance to good business.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. L. Hamilton, mgr.); Hooligan's Troubles 3; very poor co. and business.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.); Happy Hooligan 10.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.); Sleeping Beauty and Beast March 29. Rudolph and Adolph 20; good house; fairly good attraction. White Whittlessey in Hearts Ease, Second in Command, and Soldiers of Fortune 30-1; fine performances; good houses. Si Plunkard 2; fair attraction to fair house. The Butlers (hypnotists) week 3.

LAKE CHARLES.—OPERA HOUSE (W. A. Flinn, mgr.); Rose Ivy co. March 27; good co.; business fair. Charles B. Hanford 3 in Taming of the Shrew 10.

ALEXANDRIA.—RAPIDES OPERA HOUSE (E. H. Flagg, mgr.); Arnold Stock co. March 27-1 failed to appear. Zanzibar 8-14.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.); Si Plunkard March 14; fair performance and business.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.); Katharine Rober Stock co. closed week 1 to big business. Plays: Heart and Sword, Thelma, Girl from Montana, Great Lighthouse Robbery, Roxana's Claim, Nick Carter, My Uncle from New York, Indiana Flies, In Shadow of Throne, How a Woman Sinned, and Monte Cristo; co. and performances excellent.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.); Mummy and Humming Bird 3; big business; co. good. Little Outcast 4 pleased good business.

LEWISTON.—EMPIRE THEATRE (J. R. Oldfield, mgr.); Corinne Runkel Stock co. week 3-8 (except 6); good houses. Plays: Liberty and Love, The Preacher, One Night in June, Roanoke, Hearts and Flowers, Circus Girl, Devil in Skirts, Secrets of the Police, Wilton Lackaye in The Pit 7.—Wright Huntington and Severin de Deyn opened at Casto's in strong stock co. 8 with The Charity Ball; good houses. Incog. 10.

LAKESIDE.—CUMMING'S THEATRE (William Cross, mgr.); Corinne Runkel Stock co. 3-8 (except 6); good houses. Counterfeits, Strange Girl, Stowaway, Fair Hearth and Home, King of the Cattle, Thieves, Wilton Lackaye in The Pit 5.—Wright Huntington and Severin de Deyn opened at Casto's in strong stock co. 8 with The Charity Ball; good houses. Incog. 10-15.

WORCESTER.—THEATRE (James F. Rock, mgr.); Girl and the Moon March 31; fair performance and co.; fair business. Eben Holden 8. Sign of the Cross 10, 11. Grace George 12. Sultan of Sulu 14. Woodland 19. Buster Brown 20.—**FRANKLIN SQUARE** THEATRE (John F. Burke, mgr.); Men's Enemy, Tracy the Outlaw, Camille, Reaping the Harvest, Two Orphans, Was She Guilty, Ward and Vokes in Pair of Pinks 5 packed house; excellent co.

FITCHBURG.—CUMMING'S THEATRE (J. R. Oldfield, mgr.); Corinne Runkel Stock co. March 27-1; large audience. Plays: Beware of Men, Not Guilty, Young Heiress, Debt of Honor, On Stroke of Twelve, Fallen by Wayside, In Honor Bound, Little Red Riding Hood, Queen of White Slavery, Eben Holden 3; big business. McAdoo's Gasoline 4; Franklyn Woodward 5; Gasoline 5. Katherine Rober co. 6-15.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.); Local talent presented Dorothy (auspices B. P. O. E.) March 28, 29; receipts \$828.

HANCOCK.—KERRELAGE THEATRE (Ray Kerrelage, mgr.); Buster Brown March 31; new record crowd; pleased. My Friend from Arkansas 14.

CALUMET.—THEATRE (J. D. Cudhilly, mgr.); Buster Brown 1; two crowded houses; very satisfactory.

FLINT.—STONE'S OPERA HOUSE (A. C. Pegg, mgr.); Sho-Gun 5. Beggar Price 8. Heart of Mary 10.

OW

leased by C. U. Philley, F. C. Zehrung, George F. Eldord, and the Amusement Syndicate Co. for a term of six years from Aug. 1 and will thereafter be known as the Tootele Theatre. High class attractions only will be booked.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Barlow's Minstrels March 27 to good house. Joseph Murphy 1; poor business. Richard Carle in Tenderfoot 3. Our New Minister 5. Brown Comedy co. 6-8. Le Roy Stock co. 10-15. Trip to Africa 18. Schumann-Heink in Love's Lottery 20. Century Stock co. 21-22.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Cutler and Williams March 26-1; excellent business; good co. Plays: Man of Mystery, Desperate Chance, Dr. Jekyll and Mr. Hyde, Woman's Devotion, As the World Sees It, and East Lynne. H. Henry's Minstrels 4. Rachel Goldstein 9. Stanley Stock co. 21-22.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Brown's Comedy co. March 27-29 pleased fair business. Our New Minister 1 pleased good house. Josh Simpkins 3; co. fair; business poor. Nettie the Newsgirl 12. Our New Minister (return) 14.

MORBERG.—HALLORAN'S THEATRE (P. Halloran, mgr.): Beware of Men 1; fair business. Jolly American Tramp 3; pleased. Our New Minister 4; \$2.50 house; best of season. Le Roy Stock co. 6-8. Nettie the Newsgirl 14. My Wife's Family 15.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Hi Henry's Minstrels drew good house March 29. Belcher's Comedians 30 in An Honest Rogue, In Honor Bound, and Bonita; good co.; poor business. Chicago Tramp 8. Howe's Pictures 20.

MACON.—BLEE'S THEATRE (H. Logan, mgr.): Uncle Josh Simpkins March 29; poor co. and business. Brown's Comedy co. 30-1 in Was She to Blame, On Christmas Morn, and Prince's Misfortunes; good co. and business. Our New Minister 7.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Our New Minister March 31 delighted good house; co. excellent. Our New Minister (return) 13. Heart of Chicago 27 canceled. Howe's Pictures 28.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Joshua Simpkins March 28 failed to please. Barlow's Minstrels 1; good attraction; fair house. Our New Minister 6.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Hi Henry's Minstrels March 30; satisfaction; fine house. The Man 4. Slayton's Jubilee Singers 7. Ross Crane 17.

LOUISIANA.—PARKS' THEATRE (Michael F. Dallert, mgr.): Dr. Jekyll and Mr. Hyde March 27; small but appreciative audience. Josh Simpkins 5. Brown Comedy co. 12. Howe's Pictures 21.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Rip Van Winkle March 30 pleased good business. House dark until 14.

MONTANA.

BUTTE.—BROADWAY THEATRE (J. K. Heale, mgr.): Earl of Pawtucket March 30 pleased good business. U. T. O. 1. Creston Clarke 2-3. H. Beresford 9, 10. Ole Olson 16-17. ITEM: Dick F. Sutton is no longer connected with the Broadway Theatre. J. K. Heale, who represents the owners, W. A. Clark and Brother, assumes the management, but retains Mrs. Sutton in the box-office, where she has held sway since the theatre was opened.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Creators March 27; large and delighted audience. Ghosts 31; small house; fair performance. Howard and Moore's co. (return) 1; small house. Monsieur Beaucare 7.

MISSOURI.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): U. T. O. March 29 pleased large audience. Creston Clarke in Monsieur Beaucare 31 delighted large audience. The New Man 8.

HELENA.—THEATRE (George A. Miner, mgr.): The Earl of Pawtucket March 30; delighted audience; fair house. U. T. O. 3; fair attraction; poor house. Solid week Luisa Sutton.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Tim Murphy March 28 pleased good business. Deadwood Dick 29; good co. and business. Niagara Falls 1; good co.; excellent business. Dr. Jekyll and Mr. Hyde 4. Nannette Comstock 5. John Griffith 8. My Wife's Family 10. Paul Gilmore 11. David Harum 12, 13.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Taming of the Shrew March 20; good performance and business. U. T. C. 21 pleased. Birds of a Feather 30; good performance and business. Fulton Stock co. 3-8. Irma Opera co. 15.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): Rough Mr. Ryder (Elks benefit) netted lodges \$400. Chase-Lister 27-1 had a very successful week. Paul Gilmore 7. Mr. W. C. Wilson 11. Virginian 28.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Sanford Dodge in Macbeth March 31; light but appreciative house; good co. Little Outcast 1; excellent co.; pleased good house.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Over Niagara Falls March 20; fair house; good performance.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Macbeth 4; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Little Outcast March 30 pleased fair house. Katherine Rober 8 in Girl from Montana to good house. Thou Shall Not Kill 4 canceled. Show Girl 14. Isle of Spice (return) 15.—**PARK THEATRE** (John Stiles, mgr.): Just Before Dawn March 30 did well; pleased. London Gaely Girls (return) 3-5 to big houses. Wife's Mistake 10-12.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Little Outcast 1 pleased good house. Bennett-Moulton co. 17-19. Village Grocer 25. Mikado (co. return) 27-29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Little Outcast 3; light house. Wilton Lackey 4; medium business. Ragged Hero 5; fair business; pleased. Thou Shall Not Kill 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Ebenezer Holden March 29 pleased big house.—ITEM: This attraction was used as an usher's benefit.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Little Outcast March 31; light house; good co. Human Hearts 11. Show Girl 13. Isle of Spice 17.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Phelan Stock co. 6-8. Isle of Spice 13.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Kathryn Kidder and Frederick Ward March 31 in Salammbo; fair business; satisfactory. De Wolf Hopper 3 (return); good business. Amelia Bingham 4; fair audience. Lillian Russell 10. Ireland's Own Band 11. Country Girl 12. Hoffman-Kreber Concert 13. Diplomacy with Rose Corlhan 14. Princesses 14-24.—**STATE STREET THEATRE** (Frank B. Shadlers, mgr.): Eugene Blair March 30-1 pleased large audience in Sapho. From Rags to Riches 2-5; fair business. ALBERT C. D. WILSON.

HOBOKE.—LYRIC THEATRE (H. P. Soulier, mgr.): Gypsy Girl 6-8 played to good business. Two Johns 20-2; S. R. O. 1; co. good. Queen of the Highway 6-8. THOMAS J. MCALLEN.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.): Gunner's Mate March 23; co. and business fair. College Girl 24, 25; fine production; very good houses. Maid and the Mummy 27; good performance; capacity business. Hearts Adrift 28; good show; fair houses. Frank Daniels in Sergeant Brus 31; pleased large audiences. Eight Bells 3, 4; co. and business good. Runaways 5; co. and business fair. Lord Dodge 6; No Wedding Bell for Her 7. William Collier in Dictator 8; Last Will in Sun of Rest 10. Ethel Barrymore in Sunday 11. Robert Coghlan in Diplomacy 12, 13. Royal Chef 14, 15. Thomas Shea week 17. Charles Grapewin in Awakening of Mr. Pip 27-29.—**YOUNG'S PIER THEATRE** (W. Ernest Shaford, mgr.): Meyers Stock co. 10. Strollers 17. Fortune Teller 24.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Hearts drift March 30-1; good co. and attendance. Desperate Chance 3-5; medium co.; fair business. From Rags to Riches 6-8. Faust 10-12. Guilty Conscience 13-15.—ITEM: Ground for Manager Taylor's new Broadway Theatre is to be broken this week. Everything is now in the builder's hands. Contract calls for completion by September. The present attractions will be booked with first-class attractions, thus completing a chain of short stops, embracing Camden, Trenton, Bridgeton, Atlantic City, and Burlington.

NEW BRUNSWICK.—SHORTHIDGE'S THEATRE (R. Shortridge, mgr.): Emma Stock co. March 27-1. Plays: Race for Gold, Ways of Women, King of Tramps, in Kentucky, Fortune's Fool, Other People's Money, Beautiful Fiend, Reaping the Harvest. Road to Kilidare, New York by Night. Dr. Jekyll and Mr. Hyde; co. good; business poor. Wife's Secret 4 amused small house. Ghosts 7. Village Postmaster 8. Burgomaster 14. Himmelman's Ideals 17-22.

ELIZABETH.—LYCEUM THEATRE (Edwin El Roy, mgr.): Millionaire Detective March 30-1 pleased. On the Bridge at Midnight 3-5; fair business. Black Bostonians 10-12. Hot Old Time 13, 14. Her First False Step 17-19. Silver Dagger 22. Just Before Dawn 24-26. Darkest Russia 27-29.—JACOBS

THEATRE (W. Jacobs, mgr.): Dockstader's Minstrels 8. Babes in Toyland 22.

BOONTON.—HARRIS LYCEUM THEATRE (Harris Brothers, mgrs.): Bennett-Moulton co. opened 3 with Daughter of People to good business. Gus Sun's Minstrels 12. U. T. C. 19.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Way Down East 1; excellent production; crowded house.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Gus Sun's Minstrels 11.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. O. Blood, mgr.): Dark.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): N. C. Gould in An American Citizen pleased fair house March 30. Edna May drew S. in School Girl 31. 1. Miss May, who is a Syracuse Girl, was given an ovation upon her appearance, while her sister Jane and Mrs. West, also from here, were warmly greeted. The Royal Chef to mediocre attendance 3. Burgomaster 4, 5 pleased fair audiences. Kyle Bellew 6, 7. Fritz Scheff 8. Vaudeville, headed by Eugene Cowles, 10-15.—**BAS-TABLE THEATRE** (H. A. Hurtig, mgr.): Hanlon's Superb to usual big business 3-5. Williams and Walker 6-8. Joe Welch 10-12. Arizona 13-15.—**GRAND OPERA HOUSE** (C. H. Plummer, mgr.): Shadows of a Great City drew large house March 12. A. W. White 13. In Shadow of Darkness 6-8. Village Parson 10-12. Kyrie Bellew 16.

LOWVILLE.—OPERA HOUSE (W. H. Egerton, mgr.): Burgomaster 3 pleased good house. Royal Slave 6. Two Married Men 12. Miss Bob White 14.

COHES.—OPERA HOUSE (E. C. Game, mgr.): Sign of Cross 3 pleased fair audience. Miss Bob White 5; large business. Burgomaster 7; capacity. Kyrie Bellew 10.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Sign of Cross 1; light business; splendid co. Miss Bob White 3 pleased fair house. Burgomaster 6.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Missouri Girl 3 gave excellent satisfaction to very good business.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): Harcourt Comedy co. week 6; satisfactory; good houses.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Holy City March 31; fine production; big business. Missouri Girl 6. Vaudeville 15.

HERKIMER.—GRAND OPERA HOUSE (Ben Scher, mgr.): Miss Bob White March 30; large house; good co.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Royal Slave March 31; good business; pleased. Missouri Girl 10.

WELLSVILLE.—BALDWIN THEATRE (Mark Graves, mgr.): Harrison J. Wolfe in The Open Gate 12.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Royal Slave March 30 pleased good house; co. first-class. Missouri Girl 8. Two Married Men 14.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Sign of the Cross 4; co. and production fine. Hawthorne Musical Co. 5 pleased good house.

ONEONTA.—NEW THEATRE (Ralph P. Stoddard, mgr.): Great Browning Co. 3-8 pleased good houses. Miss Bob White 13.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Bunch of Keys 7. Miss Bob White 8.

PENN YAN.—YATES LYCEUM THEATRE (H. E. Bell, mgr.): Royal Slave 5.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Burgomaster 12.

good business. Othello 4 failed to materialize. Bunch of Keys 7 canceled. Burgomaster 11. Black Bartons 14. Thou Shall Not Kill 15. Magistrate 27.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, mgr.): Village Parson March 31, 1, to large audiences; pleased. Chester De Vond Stock co. in repertoire 3-8 to medium attendance; pleased. Royal Chef 7.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Missouri Girl March 30; good house; splendid attraction. Holy City (return) 7. Davidson Stock co. week 10. Corse Payne Stock co. week 17.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Fritz Scheff in Boccaccio 1 pleased large audience. Mamie Fleming 3-8 opened to capacity. Kirk Brown 10-15.

CORNING.—OPERA HOUSE (H. J. Sternberg, mgr.): Burgomaster 1 pleased big house. Daniel Sully 3 canceled. Isle of Spice 12. May Irwin 13. Two Married Men 17.

CORTLAND.—OPERA HOUSE (W. W. Wallace, mgr.): Burgomaster 3 pleased good house. Royal Slave 6. Two Married Men 21. Miss Bob White 14.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): Candida 3; co. fair; poor house. Brindis 12. U. T. C. 14. Sun's Minstrels 21. Clark Urban co. 22.

LOWVILLE.—OPERA HOUSE (W. H. Egerton, mgr.): Burgomaster 3 pleased good house; receipts \$600.50. Two Married Men 2; poor co. and house. Sunny South 24. Babes in Toyland 28.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Sign of Cross 3 pleased fair audience. Miss Bob White 5; large business. Burgomaster 7; capacity. Kyrie Bellew 10.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Sign of Cross 1; light business; splendid co. Miss Bob White 3 pleased fair house. Burgomaster 6.

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WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Royal Slave March 31; good business; receipts \$600.50. Two Married Men 2; poor co. and house.

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CORTLAND.—OPERA HOUSE (W. W. Wallace, mgr.): Burgomaster 3 pleased good house. Royal Slave 6. Two Married Men 21. Miss Bob White 14.

SHORE ACRES—capable co.; fair business. Strollers 7. Shore Acres 18. Winsome Winnie 19. Minister's Son 21.

CAMBRIDGE—COLONIAL THEATRE (Hammond Brothers, mgr.): York State Folks 1; good house; fine performance. Robert Mantell 4. Winsome Winnie 14.

CANAL DOVER—HARDESTY THEATRE (W. H. Cox, mgr.): Holty Toly 8. Jeffersons in The Heirs 12. Shore Acres 19. Heart of Maryland 24. Factory Girl 29.

PHILICOTHE—MASONIC OPERA HOUSE (E. Wolf, mgr.): Strollers March 28 pleased S. R. O. Bennett-Moulton Stock co. 1 opened to capacity; good Chinese Honeymoon 7. Ezra Kendall 11.

BELLEFONTAINE—GRAND OPERA HOUSE (Thompson and Whitehill, mgrs.): Liberty Belles March 31; fair co.; good house. Little Homestead 3; very good co.; poor house.

PIQUA—MAY'S OPERA HOUSE (Charles H. May, mgr.): County Chairman March 30; excellent performance; crowded house. Real Widow Brown 5. Liberty Belles 8.

NELSONVILLE—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Faust's Minstrels March 26; fair house. The Strollers 30 to packed house; pleased; Holty Toly 15. Heart of Maryland 19.

MARION—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Heart of Maryland March 30 pleased good house. Strollers 3 pleased good house. John Himmel's Stock co. week 10-15.

HAMILTON—JEFFERSON THEATRE (Tom A. Smith, mgr.): Myrtle-Harder co. 2-9 opened to good business. Ezra Kendall 10. Show Girl 14. Lulu Glaser 18.

WAPAKONETA—BROWN THEATRE (A. J. Brown, mgr.): Liberty Belles March 30; good and business. County Chairman 6. Minister's Sweethearts 14.

CIRCLEVILLE—GRAND OPERA HOUSE (W. H. Cutler, mgr.): Lady of Lyons March 31; small house; fair co. Orphan's Prayer 13.

BOWLING GREEN—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Why Girls Leave Home March 29 pleased fair house.

MECHANICSBURG—MAIN STREET THEATRE (Owen and Johnson, mgrs.): John W. Vogel's Minstrels 12.

DELPHOS—SHEETER'S OPERA HOUSE (F. H. Stead, mgr.): Little Homestead 10. Quincy Adams Sawyer 19. Merchant of Venice 26.

NEW LEXINGTON—SMITH'S THEATRE (T. J. Smith, mgr.): Broadway Theatre co. week of 10. Ted Faust's Minstrels 28.

NORWALK—GILGER THEATRE (W. G. Gilger, mgr.): Little Homestead March 27; good business and co. Strollers 8.

UHRICHSVILLE—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Minister's Son 6. Creed's Comedians 24-29.

FOSTORIA—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Holty Toly 6.

TIFFIN—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Holty Toly 5; big business; satisfaction.

GALLIPOLIS—THEATRE (J. M. Kaufman, mgr.): Hooligan's Troubles March 28; fair business.

FREMONT—OPERA HOUSE (Heim and Haynes, mgr.): Holty Toly 7.

NAPOLEON—OPERA HOUSE (J. M. Rieger, mgr.): Aristocratic Tramp 4; fair house; pleased.

OKLAHOMA TERRITORY.

OKLAHOMA CITY—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Trip to Egypt March 29; good business. Struggle for Life 2; good business; light co.

SHAWNEE—OPERA HOUSE (D. I. Verline, mgr.): Way Down East March 27; excellent performance; fair business. Whyte Dramatic co. 30-3; fair co. and business.

OREGON.

LA GRANDE—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Wicked Woman, Bachelor's Honeymoon, and Woman in the Case March 30-1; good houses; pleased.

SALEM—GRAND OPERA HOUSE (John F. Corrday, mgr.): Mr. Bob March 30 (local) pleased large audience.

PENNSYLVANIA.

SCRANTON—LYCEUM THEATRE (A. J. Duffy, mgr.): N. C. Goodwin in The Usurper March 29; big business; pleased. Howe's Pictures 30; good business. Royal Chef 31; good performance; big business; pleased. James K. Hackett in Fortunes of the King 1; good business; fair performance. Amelia Bingham in Mademoiselle Marin 3 pleased large audience. Ysaye 4; excellent concert; large and enthusiastic audience. Babes in Toyland (return) 5. Weber's co. 6. Peggy from Paris 7. De Wolf Hopper in Twelfth Night 8. Runaways 11. William Collier 12.—ACADEMY OF MUSIC (A. J. Duffy, mgr.): Wife's Secret 30-1; S. R. O.; good co. Her Only Sin 3-5; big business; pleased. Joe Welch in Cohen's Luck 6-8. On the Bridge at Midnights 10-12. Her Only Sin 13-15.—ITEM: Edward Archer has joined the Mortimer Snow Stock co. at the Court Square Theatre.

UNIONTOWN—WEST END THEATRE (Harry Besson, mgr.): Rose Coghlan and Howard Kyle in Diplomacy 30 deserved better house; fine performance. Watch on the Rhine 4 to good business; pleased. Robert Mantell in Richard III 6. Girl from Kay's 10. Lord Chumley 12. Babes in Toyland 14. When Bell Tolls 15. Silver Slipper 24. Winsome Winnie 25. Shore Acres 26. Primrose's Minstrels 29.—GRAND OPERA HOUSE (Harry Besson, mgr.): When Women Love 1; good business; co. satisfactory. Black Crook Burlesques 3 to touchy 5 pleased small audience. Why Girls Go Wrong 8. Ramblers 13. Bennett-Moulton co. 17-22.—ITEM: A movement, headed by Local Manager Harry Besson, is on foot among the managers of theatres in towns and cities within a radius of 100 miles of Pittsburgh to form an association or circuit. Meeting was held 2 in Colonial Hotel, Pittsburgh, to discuss matters, and committees were appointed to draft rules and regulations. No permanent officers have yet been elected.

HARRISBURG—GRAND OPERA HOUSE (Joseph Frank, mgr.): Sam Thorne March 31 in The Peddler; good business. New Wedding Bell 4 for Her 8-5 pleased fair business. On Parade at Midnights 8-15.—COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Heidelberg 3-8; good performance; big business; pleased. Prisoner of Zenda 10-12.—ITEM: Edward Archer has joined the Mortimer Snow Stock co. at the Court Square Theatre.

NEW CASTLE—OPERA HOUSE (T. E. Clark, mgr.): Fortune Teller March 30; fine co.; satisfaction. Village Postmaster 31; good co. and business. Isle of Spice 4; satisfaction; good business. Beauty Doctor 10. Strollers 12. York State Folks May 1. Garibaldi Big Stock co. 8-13.—ITEM: Manager Clark will run a special train from Houtzdale and Phillipsburg for the Beauty Doctor 10.

NEWCASTLE—OPERA HOUSE (T. E. Clark, mgr.): Fortune Teller March 30; fine co.; satisfaction. Isle of Spice 31; good co. and business. Isle of Spice 4; satisfaction; good business. Beauty Doctor 10. Strollers 12. York State Folks May 1. Garibaldi Big Stock co. 8-13.—ITEM: Manager Clark will run a special train from Houtzdale and Phillipsburg for the Beauty Doctor 10.

(Continued on page 23.)

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HARRY A. DU BOIS, Mgr. Meyersdale, Pa. until April 15th, then Pittsburg, Pa., Gen Del. Lawrence Gratton, Eugene Phelps, write.

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THE TWO ORPHANS

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KATE CLAXTON.

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THE IRISH TENANTS JAS. CASEY AND LeCLAIR MAGGIE

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THE FOREIGN STAGE

LONDON.

Amazing Features of the Cingalee Case—
Sundry Plays, New and Old.
(Special Correspondence of The Mirror.)

MIRROR BUREAU,
FRASER'S HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, April 1.

There have been some interesting matters worthy of present note in the action in the law courts against Manager George Edwardes. The plaintiff in this suit is Captain Fraser, a gallant officer, who has done much service for his Queen, King and country in the more or less Far East. This warrior alleged that the said Edwardes made up (or caused to be made up) most of The Cingalee out of a play which the brave officer submitted to the handsome George. The case was decided in the plaintiff's favor, as THE MIRROR no doubt has already recorded.

I must tell you two little japes, which cropped up during this long protracted action. One fell from the lips of the intrepid warrior playwright, and in speaking of Hayden Coffin as having introduced him and his play to Edwardes, he volunteered the statement that he "liked Coffin better off the stage than on," which was very unkind of the Captain, to say the least of it. Coffin may not be a great actor, in point of fact, he is not. But he is a very fine singer, and both by means of his voice, his earnestness and the marked improvement he has made, he has earned himself tremendous popularity. Japse No. 2 was uttered by the Judge in the case, one Darling, who is really wittier than most of his judicial brethren, although he affects that strange kind of "knowing nothing," which English Law Solons are given to display. For instance, Judge Darling in a recent betting action, gravely inquired of the witnesses and other concerned what was the meaning of "betting on the nod" and "having a bit on, both ways."

Judge Darling's wheeze in connection with The Cingalee action arose from the statement that so many musical plays of to-day are so much alike. "If," said his Judge ship, "all these pieces resemble each other so strongly, why ever aren't they made by machinery?"

Now I have my opinion about this case and also about the way in which it has been conducted. And I may perhaps be allowed to add that I could speak as a bit of an expert myself as to the building of books for musical plays. But lo, suddenly I am prevented from expressing that opinion as I would, for just before I began to indite this epistle George Edwardes (per mouth of Counsel Gill) appealed for a new trial on two counts (1) excessive damages and (2) misdirection of evidence. Justice Darling (who since his incessant jokelets in this case has been dubbed Jester Darling) granted stay of execution on condition of £2,000 being paid into court. And so the whole trial is to drag its slow length along all over again. This is bad news for the many wits and wags who gave evidence on either side, for they will have to dig out a new crop of wheezes.

Speaking of wheezes, perhaps the two funniest features of the case were the quips and cranks of Charles Brookfield, ex-actor and present playwright, and a humorously concealed squib showing an exact parallel between Mr. Barrie's Peter Pan and Mr. Shakespeare's Henry the Fifth.

Among the quaint things said by Brookfield was that all these modern plays were so much alike that they resembled babies; only their respective parents could see the faults in them. James Davis (otherwise "Owen Hall") also gave much humorous, not to say caustic evidence, although it did not much help the side it was intended to help—namely, the defendant's.

The aforesaid parallel (put in by Gill, K. C. for Edwardes) was I hear the work of another captain—namely, Playwright Basil Hood—and it is so droll that at the risk of being accused of using reprint in this otherwise original epistle, I feel I must quote a portion of it, lest it does not reach your side.

In Shakespeare's Henry V a female character is made to appear from time to time, who makes comments upon the action of the play, and generally acts as the mouth-piece of the author. This character is named "The Author of the Play" in the programme.

In Peter Pan there is a character named "Tiger Lily," a Princess of Red Indians. She speaks in broken English. She receives the bold advances of the English hero shyly.

In Henry V we see the scene of an encampment, where a small party of English boys are expecting the onslaught of a more powerful foe.

In Henry V there is a humorous scene, wherein Starkey, a braying, fire-eating soldier, is forced to eat a leek by Fluellen. He submits because he is in fear of his life.

There is a curious lack of love interest in the play of Henry V until near the end of the play.

In Henry V a small body of Englishmen overcome an overwhelming force of the French, and a strong appeal is thereby made to the patriotic sentiments of an English audience.

Some babbles has recently been aroused by the Lyceum Club, a club for the sweet sex, having blackballed a certain world-eminent applicant for membership, Ellen Terry, to wit. The excuse for the club's blithering action is that the association is only intended for ladies "connected with literature and art." If Ellen Terry isn't "connected with art" I should like to know who the—Thespis—is! The Lyceum Club's fatuousness—not to say fat-headedness—reminds me of a certain minor theatrical club which a few years ago blackballed the late Dan Leno because he is sometimes appeared on the variety stage," forsooth!

Another matter which has caused much conversation coupled with proper indignation is that some unprincipled young person has been going around personating Mademoiselle Genée, the Empire's great dancer, whose portrait recently appeared in THE MIRROR. This personation has caused La Genée to receive all sorts of insulting and other needless letters for her personator. Much sympathy has been expressed with the brilliant little Danish dancer, who is as good a woman as she is the greatest of dancers.

By way of mild diversion, we have also had a brilliant but somewhat pessimistic oration from our young Hebrew friend, Israel Zangwill, who, having just returned from your hospitable nation, took the chair the other night at the Playgoers' Club at the twenty-first annual dinner. Israel seemed wroth at finding on his return to London what he described as only one serious play running—namely, The Walls of Jericho, at the Garrick. He seemed to resent the many light and bright plays which serve to cheer the toll-worn and anxious playgoers night after night. The ardent Zionist also resented what he called the now too frequent revival of Shakespeare's plays. Like that other often-orating dramatic Cecil Raleigh, he seemed to regard Warwickshire William as quite a "sort of blackleg," existing

solely for the purpose of doing living playwrights out of their fees.

We have also had an oration from Sir Squire Bancroft, who the other day lectured Beerbohm Tree's dramatic pupils on sundry matters concerned with the dramatic art. We have also had a theatrical bankruptcy or two, a couple of actions for breach of contract and nonpayment of salary, and an outbreak of alarm among the theatrical and variety agents, because there is a bill before the House of Commons to license all such agents and to scrutinize into their methods. For my part, I think it is high time some such licensing came into force, for although we have around this city and in these islands many an honest and upright agent, we have also many a disgraceful specimen thereof.

And now for the new plays and things: The first was a kind of musical allegory, entitled The Pilgrim's Way, and it was the work of a lady who killed herself as Elliott. She is a daughter-in-law of no less a literary personage than George Meredith, who is, to the thinking of most of us, Britain's best living novelist. The great George's daughter-in-law proved herself to be possessed of literary powers by no means unworthy of the Meredithean traditions. Her allegory was a delightful piece of work setting forth the sorrows and joys, the hopes and fears, the trials and triumphs of the human wayfarer along life's often thorny path. The musical setting was worthy of the libretto, and the acting was worthy of the work. The chief scorers were Madame Louise Dale as the Guardian Angel, Phyllis Lett as Maidenhood, and Reginald Somerville as Love-in-Life. Now that there is such a boom in Everyman I am inclined to think that The Pilgrim's Way will be heard of beyond the six-nights' run that it started at the Court last Monday.

The next new West End play was the work of George Fleydell Bancroft, son of Sir Squire and Lady Bancroft, and was entitled Lady Ben. I deplore my esteem for Sir Squire and Lady Ben—I mean Ben—croft I cannot, I regret to say, give them usually smart son's play the praise I would fain bestow thereon. The piece is not only conventional, but strained. Its chief theme shows how a young fellow who has fallen in love with a married woman ten years his senior, and has written her sundry compromising letters, gets her involved in an action for divorce, just as he has arranged to give her up and settle down in marriage with a young girl. Then (would you believe it!) when the truth comes out the foolish young fellow's clean-living father allows it to be thought that the incriminating letters were written by him, because his writing is exactly like that of his son! Thus the fine old-father actually allows himself to be regarded as the treacherous correspondent, and so upsets his own hitherto happy domestic heart, until all is made clear and the little dramatic (or, rather, theatrical) bubble bursts!

The players struggled hard to make their parts seem real. Excellent histrionic work was put in by J. D. Beveridge as the father, Fanny Coleman as the wife, Charles Maude as the foolish son, Miss Darragh as Lady Ben and Miss Dorothy Grimston as the son's impending bride. I regret that some of the parts were allotted to certain of the young students of Beerbohm Tree's new-fangled acting academy. I say I regret, because we all know to our sorrow that the English stage is already terribly overcrowded, and shoals of actors and actresses of honor and esteem are walking about in need and often in destitution. Under such circumstances it seems a great pity that scores of amateurs (many of whom do not have to work for their livelihood) should be pitchforked into such crowded profession.

Indeed, when I found this influx of amateurs in Lady Ben I felt (although ever a singularly unprofane Gawain) that I could give some of the many big, big D's with which Roy Bancroft has peppered his play.

Just by way of affording additional contrast, we have had a Scotch play—or "Scottish" play—as our Caledonian neighbors would prefer to call it. It was the work of Duncan Tovey and Sidney H. Sime, the last named being one of our quaintest minded (but, alas, sometimes ugliest styled) caricaturists. Both collaborators are Rife Volunteers and their play, entitled Prince Charlie; or, King of the Highland Hearts, was produced and played by their fellow members of that fine corps, the London Scottish Volunteers. The performance of this Jacobite drama drew to Comedian Penley's Theatre, in Great Queen Street, Holborn, quite a crowd of the best Caledonian people, mostly of a titled as well as of a tartaned kind.

Myself, I incline to opinion of William Makepeace Thackeray, George Borrow and other caustic but mostly correct historians, that most of the members of the Royal House of Stuart from James the First downward were useless as rulers, whatever they may have been as rollickers. It must be confessed, however, that this drama of Charlie-over-the-Waterism (as the aforesaid Borrow calls it) was very interesting and a very creditable piece of work for amateurs. These Macamateurs (bubbling forth the Caledonian accent at every pore) also acted well, the Bonnie Prince Charlie of J. A. Bentham and the Simon Lord Lovat of Duncan Tovey being especially good. Mary Allestree, a skillful professional, gave valuable assistance as the inevitable Flora Macdonald, ye ken.

In Peter Pan there is a character named "Tiger Lily," a Princess of Red Indians. She speaks in broken English. She receives the bold advances of this lady shyly. The characters here are very ingeniously described and are very well done in the two plays.

In Peter Pan we are shown the scene of an encampment, where a small party of English boys are expecting the onslaught of a more powerful foe.

In Peter Pan there is a humorous scene, where Starkey, a braying, fire-eating soldier, is forced to eat a leek by Fluellen. He submits because he is in fear of his life.

There is no "love making" in Peter Pan until a suggestion of youthful lovers comes at the end of the play.

In Peter Pan we are shown the scene of an encampment, where a small party of English boys are expecting the onslaught of a more powerful foe.

In Peter Pan there is a humorous scene, where Starkey, a bloodthirsty pirate, is forced to play a concertina and sing "O Happy Starkey."

There is no "love making" in Peter Pan until a suggestion of youthful lovers comes at the end of the play.

In Peter Pan there is a small party of English boys overcome an overwhelming force of the French, and a strong appeal is thereby made to the patriotic sentiments of an English audience.

Some babbles has recently been aroused by the Lyceum Club, a club for the sweet sex, having blackballed a certain world-eminent applicant for membership, Ellen Terry, to wit. The excuse for the club's blithering action is that the association is only intended for ladies "connected with literature and art." If Ellen Terry isn't "connected with art" I should like to know who the—Thespis—is! The Lyceum Club's fatuousness—not to say fat-headedness—reminds me of a certain minor theatrical club which a few years ago blackballed the late Dan Leno because he is sometimes appeared on the variety stage," forsooth!

Another matter which has caused much conversation coupled with proper indignation is that some unprincipled young person has been going around personating Mademoiselle Genée, the Empire's great dancer, whose portrait recently appeared in THE MIRROR. This personation has caused La Genée to receive all sorts of insulting and other needless letters for her personator. Much sympathy has been expressed with the brilliant little Danish dancer, who is as good a woman as she is the greatest of dancers.

By way of mild diversion, we have also had a brilliant but somewhat pessimistic oration from our young Hebrew friend, Israel Zangwill, who, having just returned from your hospitable nation, took the chair the other night at the Playgoers' Club at the twenty-first annual dinner. Israel seemed wroth at finding on his return to London what he described as only one serious play running—namely, The Walls of Jericho, at the Garrick. He seemed to resent the many light and bright plays which serve to cheer the toll-worn and anxious playgoers night after night.

The ardent Zionist also resented what he called the now too frequent revival of Shakespeare's plays. Like that other often-orating dramatic Cecil Raleigh, he seemed to regard Warwickshire William as quite a "sort of blackleg," existing

Tannhauser, The Valkyrie and Siegfried. The Académie Nationale may well be proud of its record, besides placing all music-loving Paris under obligation.

That Wagner has conquered here as well as elsewhere is further proven by the fact that The Flying Dutchman was given at the Opéra-Comique, Renaud, in the title-role, scoring a great success, entirely overshadowing Senta, sung by Mademoiselle Friché, whose voice did not prove equal to the demands made by a Wagnerian part. The fine execution of the extremely difficult scenic effects called for in this opera deserved to be mentioned.

At the Comédie-Française the birthday of Molière was celebrated by a revival of his immortal comedy, Amphitrago. Not for many a day has this masterpiece been staged so superbly or acted in as finished a manner as on this occasion. Looking backward for a period of twenty-four years it appears to us that only one other performance of Amphitrago may be compared to it, the one taking place in the Fall of 1880, with Monnet-Sully, Got and Laroche in the cast. Two years before Sarah Bernhardt had appeared in role of Alcmena, youthful and adorable.

The first representation of Amphitrago was given at the Théâtre Palais-Royal Jan. 13, 1868, Molière himself creating the part of Sosie.

During the time from 1868 to 1900 the comedy has a record of 867 performances, an imposing number, yet not to be compared with the success of L'Avaré, which has 1,503 representations to its credit, or Tartuffe, which heads the list with 2,058. Of all Molière's plays this has proven to be the favorite.

The more modern genius of d'Annunzio has held the stage at the Nouveau Théâtre with Gioconda, followed by La fille de Jorio (The Daughter of Jorio). Both plays were seen in Paris for the first time, excellently translated by M. Hérelle. Gioconda has been seen in America upon few rare occasions, I believe, but The Daughter of Jorio was performed for the first time at Milan, Italy, last year.

At the Théâtre Antoine it was my privilege to witness one of the duest representations of King Lear any one would hope to see. The translation was made by such eminent men as Pierre Loti and Emile Vedel, and, as the programme explicitly stated, the play was given exactly as it had been performed before His Majesty the King at Whitehall, Dec. 26, 1806. But we venture to say, could His Majesty have been present at this more recent performance he would have opened his august eyes in amazement at the splendor of the scenic decorations. During the time of Shakespeare it was customary to simply hang out a placard with the inscription, "A forest, or a cave, or whatever scenery was at the moment required, while to-day Manager Antoine made the seemingly impossible possible by presenting King Lear with twenty-three actual changes of scenery in the short space of two hours and a half, with only two intermissions of fifteen minutes each. The swift changing of scenes was facilitated by the ingenious manipulation of a drop curtain. Toward the end of each scene the actors would step toward the front of the stage, continuing their dialogue while the curtain would drop behind them and the change of scene take place without the loss of a moment. Taken altogether, the uniform excellence of the performers, their finished ensemble and the unusually fine scenic effects, it was an occasion to be remembered.

Among the plays of a lighter order, The Abbé Constantine was conspicuous by the atmosphere of purity and wholesomeness which pervades it. Though written seventeen years ago, it has lost none of its attractiveness and is one of the rare French plays to see which any mother may without hesitation conduct her young daughter. Nothing of this kind can be said of such plays as Le Gigolo (The Dandy), at the Théâtre des Nouveautés, or La Petite Peste, at the Vaudeville, which in English would be best translated as Nuisance, or Les Merlereau, at the Bouffes Parisiens, all of which are to a greater or lesser degree suggestive. French wit and the native grace of French actors carry one safely over dangerous places, but in English some situations in the above mentioned plays would easily seem coarse.

In The Gigolo a family council of Sergeux's from far and near is held, in order to separate young Jacques Sergeux from his beloved Nini Bellair. It is decided that the father of the young man and another elderly relative shall pay court to Nini, while Lucie Sergeux, a relative, young and attractive, but married, is to divert Jacques' thoughts from his charmer. This questionable undertaking succeeds beyond expectation, and Jacques and Lucie are finally discovered by the latter's husband in a situation which would have made any American husband's hand stand on end, but everything is "smoothed over" in a wonderful manner and all ends happily.

In Les Merlereau we find a somewhat similar attempt made to interfere with the natural course of events. The "family" decide that young Pascal Merlereau has lived entirely too sedate and virtuous a life for a young man of his age, and as he is about to be married deem it necessary to first send him to Paris to lose some of his virginity. Despite his protests he is made to go, under the guidance of a man of the world, Gouraman, who has guaranteed to "put life into him." But once in Paris Pascal eludes his vigilance and spends his time in the art galleries and libraries instead of paying court to lovely femininity. Gouraman, however, does it diligently in his place, using for the purpose the funds furnished by old M. Merlereau. The demands made on the latter's generosity grow so heavy by and by that the old gentleman feels induced to come to Paris to investigate his son's career as a high flier. Before he has fairly time to discover the deception played on him by the wily Gouraman the latter has introduced him to such a bevy of lovely women that, what with champagne and beauty mixed, Merlereau, Sr., soon loses his head and becomes in a short while the "friend" of a fascinating demi-mondaine.

But finally Madame Merlereau and the betrothed of young Pascal begin to suspect mischief and start out to bring back to the domestic fire-side father and son. The former is forgiven the capers he has cut by his kind, easy-going wife, while the latter returns to his fiancée as innocent as he went. But Genevieve decides, "better than that she will throw in her lot with her dissolute cousin, now come safely out of his duel. This she accordingly does.

The great struggle between the two talented singers of the Academy of Music, Sofia Camacho and María Luisa Escobar, to determine which would receive the Mexican Government's scholarship for a three years' course in Europe, is over. The Examining Board of Directors awarded the prize to Miss Escobar.

Orrin's Circus opened its annual season Jan. 25.

for the hearer unendingly delightful. Her acting is sincere and natural, and imbued with wonderful grace and distinction. The third act, in which occurs the dramatic meeting between Queen Elisabeth and Mary, worked the audience into a veritable paroxysm of enthusiasm. At its close the actress was called half a dozen times before the curtain. The execution scene in the last act was also an occasion of triumph for the actress. Again and again the curtain had to be raised to allow her to acknowledge the overwhelming applause.

Italia Vitaliani is a cousin of the famous Eleonora Duse, and her leading man, Carlo Duse, is a brother of Eleonora, so that it may well be considered that there is much of a family trait in her capacity for great acting. Carlo Duse was the Earl of Leicester in last night's play. His handling of the role was dignified and altogether satisfactory. The name of Vitaliani will never be forgotten by our Mexican public, for in the various roles in which she has appeared here she has left an everlasting impression.

She gave us Marie Antoinette, by Paolo Giacometti; The Second Mrs. Tanqueray, by Deborah, Camille (she plays her without a cough), Adrienne Lecourre, and Leah. Old theatregoers of Mexico declare that never at least in the memory of this generation, has anything been seen like the farewell given Vitaliani on her last night. A frenzy of enthusiasm might seem the right expression, if it were not an overworked and now almost meaningless one.

When the great actress closed the last scene in this city the audience went into a veritable delirium. Men and women clapped their hands and shouted, waved hats and handkerchiefs, and seemed carried away with the emotion of the moment. Ten times the curtain had to be raised.

It was, perhaps, the finest farewell ever extended by any artist who has visited Mexico. After the performance the manager of another playhouse exhorted the business director of the company to stay on any terms he might dictate. It was too late, however, as engagements had been made for Puebla.

The Drop Opera company closed a fairly successful season recently. Among the many operas given was Romeo and Juliet, which has rarely been given here. Tetrazzini played Juliet and Basselli Romeo. The former made quite a hit.

The Scognamillo Opera company has had a good season at the Arbeo. It gave us some novelties, for instance, The Geisha and The Bird Seller.

Beryl Hope has come among us. She promises many things in the way of plays with an American company. We wish her hearty success.

Our Virginia Fabregas is soon to return to us from Spain. It is rather unexpected, as she gave out the report, upon her departure, that she intended remaining abroad for two years. Rumor has it that she did not make a sound success on the other side. This can be readily understood. La Fabregas is only a beautiful and talented woman in my poor opinion. It is said that she is bringing from Spain some artists of note for her company here, including our one-time popular tiple Rosario Soler, known as "La Pata." Writing of triples recalls the charming Soledad Alvarez, who made herself locally famous by singing the "Morongo" song. She recently dropped dead in a Paris cafe while dining with her lover. Heart disease was the cause. She began her career here with the Moroni Brothers at the Principal Theatre. After she had been singing there for more than a year she suddenly disappeared. She ran away with

J. H. STODDART STRICKEN.



James Henry Stoddart, the veteran actor, who has been starring in *The Bonnie Brier Bush* for several seasons, was stricken suddenly on Friday last with nervous prostration at Galt, Ontario, a town near Toronto, where he was billeted to appear. He arrived at Galt on Friday morning with his company, and during the afternoon became ill. A physician who was summoned diagnosed the case as nervous prostration, and a telegram was sent to Mr. Stoddart's son in New York, apprising him of the facts. His son and daughter arrived on Saturday and one of them has been at his bedside constantly. Mr. Stoddart was conscious all day Sunday, but at last reports he was failing rapidly. During the past sixty-five years this is only the second time that Mr. Stoddart has had to disappoint an audience through illness. The first time was a few years ago in New York, when he suffered a slight stroke of paralysis.

Mr. Stoddart was born on Oct. 13, 1827, in the town of Black Barnsley, Yorkshire, England. His father was a well-known actor, and played at the Theatre Royal, Glasgow, for thirty years. Young Stoddart took naturally to the stage at a very early age. His five brothers also joined the profession. Early in his career Mr. Stoddart realized that his physiognomy was not adapted for young parts, so he began playing old men when he was only eighteen years of age.

Charlotte Cushman went to Glasgow when she was about ten years old, and he was cast to play the part of the gypsy boy in *Guy Mannering*, when she appeared as Meg Merrilles. His first appearance, however, was in the part of a page several years before that. When he was about sixteen he obtained an engagement at Aberdeen and remained there nearly four years, being cast mostly for old men. Subsequently he played with Mr. Mosley in Bradford, Yorkshire, Huddersfield, and Halifax. Then he became a member of the Liverpool Theatre company, acting in Liverpool, Manchester, and in all the provincial towns of the British circuit.

Mr. Stoddart came to America in 1854, and brought with him a letter of recommendation to the elder Wallack, who engaged him for minor roles. Wallack's Theatre was then at the corner of Broadway and Broome Street. Mrs. Hoey, John Gilbert, John Brougham, Lester Wallack, and Madame Poniat were all members of the company. Matilda Phillips, who was then the singing lady of the organization, became Mrs. Stoddart in the year following. Their married life was one of great domestic happiness. Mrs. Stoddart died about fifteen years ago. He remained at Wallack's for two seasons. In 1856 he joined Laura Keene's company. He played the part of Adam in *As You Like It* when Miss Keene was afterward known as the Olympic. It was during this engagement that Joseph Jefferson made his first appearance in New York in the character of Dr. Pangloss in *The Hunchback and Diggory in the Spectre Bridgroom*. Mr. Stoddart supported him as Steadfast in the former piece, and as Nicodemus in the latter. The two seasons following he acted at Mobile and Baltimore. He made up his mind after that to accept any sort of an engagement so long as it was with a stock company in New York. Accordingly he became connected with the Winter Garden in 1859. He played there with Dion Boucicault for the first part of the season, supporting Jefferson in the latter part of it. Among the pieces produced were *Dot*, Boucicault's version of *The Cricket on the Hearth*, and Nicholas Nickleby. Agnes Robertson was the leading woman of the company.

From 1861-1866 he acted at the Olympic, first under Laura Keene and afterward under the management of Mrs. John Wood. While there he appeared as Moneypenny in *The Long Strike*, a part with which he became so identified that for a long time afterward he was referred to as "Moneypenny" Stoddart.

In 1873 Mr. Stoddart began a starring tour in *The Long Strike*, which, unfortunately for him, was a year of financial disaster, and the starring experiment was not successful in a pecuniary sense.

He returned to Wallack's in 1874 and remained there until 1874. Following the uptown movement, the theatre was then located at the corner of Thirteenth Street and Broadway. Theodore Moss was then assistant treasurer, and Lester Wallack had succeeded his father in the managerial direction of the company. While there he was frequently cast for character roles, such as Dr. Pangloss, Bob Acres, and Dr. Olipop, as Mr. Gilbert was the rightful first old man of the company. Meanwhile A. M. Palmer had come into managerial prominence at the Union Square Theatre, and made him a good offer to join his stock company on returning from his starring tour in 1873. With the exception of two seasons, when Mr. Palmer went abroad, he was a member of his stock company until it disbanded. During Mr. Palmer's absence in Europe he acted under the management of Shook and Collier.

The strongest characters assumed by Mr. Stoddart at the Union Square were Pierre Michel in *Rose Michel, Babbage in The Banker's Daughter*, Zuckaroff in *The Danichoffs*, Dr. Bedache in *Daniel Rochart*, and Jean in *The Rantzaus*. He played a rollicking comedy part in *French Flate* and *Seth Preen in The Lights of London*. When Mr. Palmer transferred his stock company to the Madison Square Theatre he was cast in all the productions which provided a suitable part for his peculiar style, such as Mr. Fletcher in *Saints and Sinners*, and Colonel Preston in *Alabama*.

At Palmer's Broadway house he played his old part of Colonel Preston when Alabama was revived there in 1890 to inaugurate Mr. Palmer's occupancy of the house with his regular stock company, and also appeared in *The Broken Seal*. When Mr. Palmer sent his company on the road he appeared in the various productions with which he had been associated in New York. Mr. Stoddart's favorite role was that of Penn Holder in *One Touch of Nature*. It was his regular standby at benefit performances. Of the longer roles he had a leaning toward Moneypenny, Pierre Michel, Seth Green, and Jean, in *The Rantzaus*. He liked all characters that possessed elements of a serio-comic nature.

One of the memorable events in Mr. Stoddart's career occurred on January 29, 1896, when the sixty-seventh anniversary of his first appearance on the stage was celebrated at the Academy of Music, New York, where he was playing in *The Sporting Duchess*. Mr. Stoddart was presented with a handsome silver loving cup by the members of the company, the presentation speech being made by the late A. M. Palmer. A silver pitcher was also sent to him on this occasion as a gift from Joseph Jefferson.

Mr. Stoddart received many tempting offers to enter vaudeville, and finally accepted one made by F. F. Proctor. He made his first appearance

in the "continuous" at Proctor's Fifty-eighth Street Theatre on June 20, 1898, in *One Touch of Nature*. He afterward presented the telegraph scene from *The Long Strike* at the Keith houses. For the past four seasons he has been appearing as a star in *The Bonnie Brier Bush*, in which his inimitable playing of the part of Lachlan Campbell has won for him a high place in the affections of playgoers all over the United States and Canada.

In a *Mirror* interview some years ago Mr. Stoddart related the following amusing incident:

I must tell you of an experience I had at Wallack's. I was playing the part of Bunberry Knob in *Rosedale*. I had recently purchased a farm at Rawhay, N. J., and was endeavoring to combine the avocation of an amateur farmer with that of professional actor. I traveled to and from the theatre on schedule time, and matters ran along smoothly until one evening the machinery of the Jersey City ferryboat broke down in the middle of the river, and a fine exhibition of masterly inactivity ensued. With watch in hand I waited nervously for the machinery to resume its customary activity. Finally I explained my case to the captain, and after considerable urging he sent me ashore in a rowboat. Well, sir, when I struck Debrazen Street, it was twelve minutes past eight o'clock, and I knew the curtain was up. There wasn't a car in sight. So I ran all the way to the theatre. Meanwhile the dresser had omitted to report my absence, and when the cue for my first scene was given there was a ghastly stage wait. They finished the act as best they could and rang down the curtain. Lester Wallack came to my dressing-room just as I arrived all out of breath from running. "What's the trouble?" he asked. "What word to me he began to abase the old dresser for not telling the stage-manager of my absence. On my protesting that it was entirely my fault, Mr. Wallack turned to me and remarked with characteristic coolness: 'Mr. Stoddart, I don't propose to take fault with you, because I can see that you are suffering more than I am, but, damn it, sir, you shouldn't live in the country! If you must hoe potatoes you should hoe them in Central Park. In future, I trust, that when your cue is given it will not be 'What be without,' but 'What be within.'"

The splendid old actor apparently has received his last cue. When stricken he was ready, as he has ever been during the term of his more than three score and ten years on the stage. He has served the public faithfully and well.

OBITUARY.

Mendel Abromowitz, Yiddish comedian of the People's Theatre, died on April 4 at his home, No. 67 Second Avenue, from pleuro-pneumonia, after a short illness. He was born in 1863 in Odessa, Russia, and was a member of the original troupe of Hebrew actors which was organized in Odessa in 1877 to produce Yiddish plays. He attracted the attention of Abraham Goldfaden, founder of the present Yiddish drama, and was brought to this country eighteen years ago, where he has since been playing continually. He had been a member of the company at the People's Theatre for the past five years and was associated with many of the stars. His wife, Sarah Abromowitz, is known as the "Mrs. Gilbert" of the Yiddish stage, and is also an actress at the People's Theatre. Three children also survive him. The youngest, Teasie, fourteen years old, has played many juvenile parts. The funeral took place at his late residence on April 5 at 1 o'clock. It was in charge of the Hebrew Actors' Union, of which the dead actor had been member, and was a very large gathering. In the imposing funeral cortège were members of the Hebrew Actors' Protective Association, members of the Order of B'nai Abraham, the Second Odessa Society, and other orders. The funeral paraded from his home on Houston Street, through the Bowery, past the People's Theatre, and across the Williamsburg Bridge. The cortège paused in front of the People's Theatre while a number of actors sang a chorus from a play in which Abromowitz had often been a prominent figure. The interment was made in Washington Cemetery, Brooklyn. It is estimated that fully 5,000 people gathered to honor the memory of the dead comedian, who had been a leader in the charitable activities of the Hebrew society of the East Side. Many peddlers stopped to throw a Second Avenue selling a bordered button photograph of the dead actor. Twenty carriages were sent to the funeral by the Actors' Fund. Abromowitz had acted nearly everything on the Yiddish stage from the Rabbi in Hamlet to songs and dance peddlers. Perhaps his best remembered part was that of the Rabbi in Gordin's *Mina*, the literary masterpiece of the Yiddish drama.

Albert Debrow, playing in Klaw and Erlanger's production of *Humpty Dumpty* at the Colonial Theatre, Boston, died on April 4 at the Emergency Hospital in that city, from inflammation of the heart and dropsy. He was only twenty-nine years old and was married four weeks ago to Marion Wheelock, a member of the company, in Philadelphia. Debrow was considered one of the best men in his line. He was formerly property man at the Majestic Theatre, New Haven, and then joined the Sargent Opera Company under Mr. Hoover, now the master mechanic of the Klaw and Erlanger attractions. Mr. Debrow joined the Klaw and Erlanger forces about two years ago. He had charge of the men in the fly loft and was responsible for the working of all the many drops and scenes which are being constantly shifted during these great spectacles. His heart had troubled him for some time, but he continued to work until he could no longer stand the strain. A contribution was taken up among the company to secure him medical aid and give him food and rest. Quite a sum was received, for Debrow was immensely popular. St. Cecilia Lodge of Masons of New York, of which he was a member, sent for the body to be brought to New York for burial.

William Dickerson, descendant of one of the old Knickerbocker families of New York, died April 6 at the sanitarium of Dr. Wadsworth, Moss Hill, South Bronx. Mr. Dickerson had been an invalid for many years. He is survived by a widow and four children—Mrs. John R. Bartlett (Jenny Dickerson), who was a prominent contralto both in this country and abroad, but who retired from the stage on her marriage; Josephine Morse, well known in the theatrical profession, and Maudie Dickerson, at present a member of Blanche Bates' company. The son, W. F. Dickerson, is not in the profession.

Joseph Lynch, a scene painter of Boston, was killed at the Bijou Theatre, Fall River, Mass., on April 3, by a fall from the paint frame to the stage, a distance of 35 feet. The remains were taken care of by the Boston T. M. A., and the funeral was held at St. James' Church. Mr. Lynch was forty years of age and is survived by two sisters and a brother, who live at Cambridge, Mass.

Ebert S. Lansing, a well-known musician, who had in his day been associated in Europe with many well-known artists, among whom were Gottschalk and Ole Bull, died at his home, No. 280 Sanford Avenue, Flushing, on April 4, of heart failure. He was the son of the late Judge Jacob Lansing, and was born sixty-three years ago in Albany. He had been heard many times in this country in piano recitals.

Rev. James F. Kiely, of Riverdale, N. Y., uncle of Edward J. Connelly, was taken ill Saturday, April 3. He was in a hearing condition, and died April 2. He had been in the Riverdale parish since 1889 and built a beautiful church there. He was loved by all who knew him. He was buried in Calvary Cemetery.

John Augustus Howson, son of the late John Howson, who for many years was leading comedian of the New McCullough and other leading opera companies, died at the residence of his mother, in New York city, on March 29, of tuberculosis, and was buried April 1 in Calvary Cemetery.

Mrs. Augusta Meyer, twenty-three years of age, a chorus girl engaged for the new Hippodrome, was severely burned by an explosion of a bottle of gasoline in her apartments on March 27. Her husband made heroic efforts to save her life and was badly burned while attempting to extinguish the flames.

Audrey Finn, a circus hand employed by Barnum and Bailey, was found dead in his room at the Putney House on Sunday afternoon last. The gas had evidently been turned on accidentally, as it was flowing from a jet above the bed.

T. H. Jones, the father of Kitty Gilmore, died in Minneapolis, Minn., on April 3. Miss Gilmore, who has retired from the stage, is now Mrs. F. H. Coleman, of Cleveland, O. She went to Minneapolis to attend the funeral of her father.

Patrick J. Healy, president of the pioneer music school of Lyon and Healy, died in Chicago on April 3 of pneumonia, aged sixty-five years. He had been engaged in the manufacture and sale of musical instruments in Chicago since 1884.

George W. Winters, formerly manager of the Grace Hardware company, died of consumption on March 25 in Phoenix, Ariz. He was only twenty-four years old, and was a member of the Eagles and the Elks.

Mollie Leon, who, with Ed Leon, was a circus trapeze performer, died in Urbana, O., on March 28. She was the mother of Maude Leon, of the acrobatic team, the Leon Sisters.

Mrs. S. J. Strong, mother of Cora Strong (Mrs. Arthur Rigby), died at Port Richmond, Staten Island, N. Y., on March 19, 1905.

Michael Curtin, father of James H. Curtin, manager of the London Theatre in this city, died at his home in Houston, Tex., on Feb. 22.

Rose Newham, an English actress, died in Harlem, New York city, April 8, of cancer. She was formerly with Fantasma, but lately had been associated with a burlesque company.

Lew Rattler, the old-time minstrel, died in San Francisco, Cal., March 27 after a long illness.

SEASON 1905-1906.

STARRING

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MATTERS OF FACT.

Harry Corson Clarke entertained the old folks of Salt Lake City on April 2 at a special matinee of Mr. Foster of Chicago at the Grand Theatre. The guests of honor, who ranged anywhere from seventy to ninety years of age, all wore badges which secured them free passage on the street cars. The gallery was filled with orphans from the different orphans' homes in Salt Lake City and the day was gala one.

George M. De Vere had a very successful season with the Captain Barrington company, which closed its season at the Murray Hill Theatre last Saturday night.

Langdon McCormick's *Hearts Adrift* has been touring England recently. Spencer and Aborn have presented this melodrama for three years in this country.

Kenneth Lee has made a contract with Ida Caro, of the St. James Building, to manage all of his dramatic work hereafter.

The Richmond Amusement Company, at a meeting of the Board of Directors last week, elected M. J. Wightman, president and treasurer; Harley Merry, vice-president; A. G. Delamater, secretary and general manager; W. H. Lytell, general stage director, and L. G. Mercer, business-manager. Mr. Wightman is also vice-president of the Acquarama Company, treasurer of "The Midway Magazine," and a director of several other corporations. Mr. Merry is also the president of the Merry Scenic Construction Company.

Selwyn and Company, 1441 Broadway, are offering Aubrey Mittenthal's plays for repertoire purposes. These plays have a good line of pictorial printing.

A lady and gentleman amateur are wanted for a traveling stock company booked on certain dates in Summer parks, by "Great Chance," care this office. The Aga and magic kettle tricks are explained in book of magic published by the Ellwood School of Magic, 1213 North Thirteenth Street, Philadelphia, which they are mailing upon receipt of 12 cents in postage.

"Summer Stock," care this office, which will play a railroad park, wants a character man to direct easy bills, and good repertoire people.

VAUDEVILLE JOTTINGS.

Hayward and Hayward have joined hands with Harry Holman, comedian with Harvey and Gage co. and late of The Comedy Chairman, to do a novelty comedy act in vaudeville entitled *Marriage is Sublime*, which they will present May 28. Among the contracts received for this act is one from Tony Pastor.

Will M. Crossy and Blanche Davine are still making a great success on the Orpheum circuit. Mr. Crossy's new act, *Town Hall To-night*, is said to be the best thing he has ever done.

Oscar Hammerstein has already begun work on the Paradesi Gardens, over the Victoria and Belasco theatres, which will be opened in May. Several changes and improvements will be made and the entertainment will be bigger than ever.

Pinard and Walters have added an eight-octave swan to their act. It is the only one in existence.

Maudie Caswell, the American Acrobatic Girl, enjoyed two weeks' rest in London after finishing the Barrasford tour. She resumed work on March 27, opening a long tour of the MacNaughton circuit, including four houses in London.

Newell and Niblo closed a ten weeks' engagement on the Orpheum circuit at New Orleans on April 2. This was their thirty-eighth consecutive week, with the exception of time lost in travelling. They will return to New York May 1.

Allen and Bright have closed a thirty-five weeks' engagement with the Murray Comedy co. Next season Mr. Allen and Mrs. Charles Lamb (Clara Hazel) will be featured in a musical comedy entitled *The King of Kokomo*, under the management of Mr. Lamb.

Phil Morton has played three weeks over the Pennsylvania Family circuit, at Lancaster, Shamokin, and Mahanoy City, and is booked at Poughkeepsie and Gloversville to follow. His Irish act is going well.

FAMILY JARS, a new comedy sketch written by Kathryn Swan and Charles D. Hammond, was presented for the first time at the Lyric Theatre, Joplin, Mo., week of March 12. It is reported to have been well received also at Leavenworth and Wichita.

Lorimer Johnstone has invented a novelty in the farcical sketch line for the introduction of his new star, Charlotte Weaver, in vaudeville, in the sketch *A Romance and a Hold-Up*, written by Charles Horowitz. In addition to securing a co. of people who are known as individual stars in vaudeville, he has by arrangement with one of the best known managers, "Madame" Hart, a comedy act.

Family Jars, a new comedy sketch written by Kathryn Swan and Charles D. Hammond, was presented for the first time at the Lyric Theatre, Joplin, Mo., week of March 12. It is reported to have been well received also at Leavenworth and Wichita.

The Brownies have in their fifteenth week as a special feature with the Whyte Dramatic co. During their engagement at Guthrie, O. T., the co. was tendered an elaborate banquet by the Eagles, at which all the members had a most enjoyable time.

Wood and Ray are more than delighted with the success of their new act, an original and funny travesty, which they introduced at Keith's Union Square last week.

Stella Mayhew, star of *The Show Girl*, will open in vaudeville in May, under the management of M. S. Bentham. Mr. Bentham has also secured the services of Vera Michelen, who has been starring this season in the Jewel of Asia, and is booking a vaudeville tour for her.

Pottsville, Pa., is the latest town to get the cheap vaudeville habit. The Penn Theatre Co. has secured Continental Hall and after redecorating it will add to their circuit, which now includes Lancaster, Shamokin, and Mahanoy City. It is more than likely that Hazel Hall, Hazleton, Pa., will be added to the circuit soon.

Mrs. James R. Adams (Becky Taylor), wife of the well-known clown and stage manager, now of the New York Hippodrome, who has been an invalid for almost four years, being helplessly crippled with inflammatory rheumatism, underwent a most painful operation on April 1. Her shoulder blades, one knee, elbows, wrists and finger joints were all broken and reset. The operations were performed

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, and no insertion in the subsequent issues dates must be earlier than or before that day.

DRAMATIC COMPANIES.

A. FIGHT FOR LOVE: Springfield, Ill., April 11. Lincoln, Ill., April 12. Canton 14. Galesburg 15. Chicago 16-22.

A. GUTTY CONSCIENCE (Felix Bied, mgr.): Camden, N. J., April 10-15. Wilmington, Del., 17-19.

A HOT OLD TIME (Harry H. Hill, mgr.): New Haven, Conn., April 10-12. Elizabeth, N. J., 13-15. Newark, N. J., 16-22.

A LITTLE OUTCAST (E. J. Carpenter, mgr.): Brookings, S. D., April 11. Huron 12. Watertown 13. Atwater 15.

A LITTLE OUTCAST (Geo. E. Gill's): Worcester, Mass., April 10-15. Brooklyn, N. Y., 17-22.

A PRISONER OF WAR: Syracuse, N. Y., April 10-12. Rochester 13-15.

A RABBIT'S FOOT: Cordele, Ga., April 13. Americus 14. Dawson 15. Columbus 17. Opelika, Ala., 18. West Point, Ga., 19. La Grange 20. Newnan 21. Griffin 22.

A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., April 10-15. Baltimore, Md., 17-22.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Massillon, O., April 11. Mineral City 12. Zanesville 15. Wheeling, W. Va., 17-19. Youngstown, O., 22.

A ROYAL SLAVE (Southern; Gordon and Bennett, props.; Henry Blackhall, mgr.): Lock Haven, Pa., April 11. Munroe 12. Milton 13. Danville 14. Lewistown 15. Shamokin 17. Mt. Carmel 18. Bloomsburg 19. Roaring 20.

A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Henry Blackhall, mgr.): Lock Haven, Pa., April 11. Munroe 12. Milton 13. Danville 14. Lewistown 15. Shamokin 17. Mt. Carmel 18. Bloomsburg 19. Roaring 20.

A TRIP TO AFRICA: Chicago, Ill., April 10-15.

A WIFE'S SECRET (Jas. Ford, mgr.): Buffalo, N. Y., April 10-15. Toronto, Can., 17-22.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Montreal, Can., April 9-15. Boston, Mass., 16-22.

ADAMS' MAID: Brooklyn, N. Y., April 10-15. Washington, D. C., 17-22.

AFTER MIDNIGHT: Washington, D. C., April 10-15.

ALLEN, VIOLA: Omaha, Neb., April 11. 12. Sioux City, Ia., 13. Des Moines 14. Cedar Rapids 15. Chicago, Ill., 17-22.

ALPHONSE AND GASTON (Al. Dolson, mgr.): Willmar, Minn., April 11. Fairmont 12. Mason City, Ia., 13. La Crosse, Wis., 14. Wausau 15.

ANGLIN, MARGARET: San Francisco, Cal., March 20-May 1.

ARIZONA (Eastern; Melville B. Raymond, mgr.): Richmond, Va., April 10-15. Norfolk 17-22.

ARIZONA (Main; Wilson S. Ross, mgr.): Rochester, N. Y., April 8-12. Syracuse 13-15. Philadelphia, Pa., 17-22.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Hoboken, N. J., April 9-12.

AT THE RACES: Attica, Ind., April 11. Wabash 12. Tipton 13. Rochester 14. Logansport 15. Hammond 16. Mishawaka 18. Dowagiac, Mich. 19.

BARRYMORE, ETHEL: Atlantic City, N. J., April 11. Reading, Pa., 12. Allentown 13. Lancaster 14. Harrisburg 15. Chicago, Ill., 17-22.

BATES, BLANCHE: New York city April 2-30.

BEN HUR: Pittsburgh, Pa., April 10-May 1.

BERESFORD, HARRY: Helena, Mont., April 11. Billings 12. Jamestown, N. D., 14. Fargo 15. St. Cloud 16. 17. 18.

BINGHAM, AMELIA: Baltimore, Md., April 10-15.

BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Philadelphia, Pa., April 3-29.

BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Sheboygan, Wis., April 11. Racine 12. Kenosha 13. Beloit 14. Oak Park, Ill., 15.

BUSY IZZY (A. W. Herman, mgr.): Providence, R. I., April 10-15.

CAMPBELL, MRS. PATRICK: Boston, Mass., April 10-22.

CARTER, MRS. LESLIE: New York city Jan. 11-indefinite.

CECOKERS: St. Louis, Mo., April 9-15. Jacksonville, Ill., 17. Springfield 18. Decatur 19. Peoria 21, 22.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Jersey City, N. J., April 10-16. Hoboken 17-22.

CLARKE, HARRY CORSON: Denver, Col., April 3-15.

OMaha, Neb., 16. 17. Des Moines 18.

COGHLAN, ROSE (Geo. H. Brennen, mgr.): Wilmington, Del., April 11. Atlantic City, N. J., 12, 13. Trenton 14. Scranton, Pa., 15.

DARKEST RUSSIA (W. C. Cunniffenham, mgr.): Pittsburgh, Pa., April 10-15. New York city 17-22.

DAVID HARUM (No. 1: Julius Cahn, mgr.): Wichita, Kan., April 11. Hutchinson 12. Emporia 13. Topeka 14. Leavenworth 15. Kansas City, Mo., 16-22.

DAVID HARUM (No. 2: Julius Cahn, mgr.): Omaha, Neb., April 9-12. St. Joseph, Mo., 14-16.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): St. John, Mich., April 11. Lansing 12. Anoka, Ind., 14. Kenosha 15. 17. Decatur 18. Ft. Wayne 19.

DEVIL'S LAIR: Tombstone, Ariz., April 11. Bisbee 12. Douglas 14.

DORA THORNE (W. T. Gaskell, mgr.): Chatham, Can., April 11. Sandusky, O., 12. Upper Sandusky 13. Bellfontaine 14. Xenia 15.

D'ORSAY, LAWRENCE (Kirke La Shelle, mgr.): Duluth, Minn., April 11. 12. Ashland, Wis., 13. Eau Claire 14. Chippewa Falls 15. Minneapolis, Minn., 23-26.

DOWN BY THE SEA (Phil Hunt, mgr.): Cincinnati, O., April 9-15. New York city 17-22.

DREW-JOHN: Chicago, Ill., April 3-15. St. Louis, Mo., 17-22.

EBEN HOLDEN: Springfield, Mass., April 15. Willimantic, Conn., 17. Norwich 18. New London 19. New Britain 20. Meriden 21. Springfield 22.

EIGHT BELLS: Trenton, N. J., April 10-12.

ESCAPED FROM SING SING: St. Louis, Mo., April 9-15.

EVERYMAN (Ben Greet's): Chicago, Ill., April 8-22.

FABIO ROMANI (A. Jack Faust, mgr.): Monmouth, Ill., April 11. Canton 12. Pekin 13. Tolosa 14. Streator 15. Chicago 16-18. Dwight 20. Pontiac 21. Springfield 22.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Atlanta, Ga., April 10-15. Birmingham, Ala., 17-22.

FAUST (Porter J. White's): Camden, N. J., April 10-12. Franklin 13. 17. Stamford 13. 19. Bristol 14. Burlington, Vt., 15. Franklin 17. 19. Stamford 23.

FAVESHIAN, WILLIAM: Cleveland, O., April 10-15.

FISCHER, ALICE: New York city April 8-indefinite.

FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prod. and mgr.): New York city Sept. 1-April 15. Chicago, Ill., 17-May 6.

FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Minneapolis, Minn., April 9-15.

Mason City, Ia., 18. Fort Dodge 18. Omaha, Neb., 19. 20. St. Joseph, Mo., 21, 22.

FOR HER SAKE (Jerm and Elliott, mgrs.): Waterloo, Ia., April 11. Independence 12. Cedar Rapids 13. Maquoketa 14. Clinton 15. Moline 16. Morrison 17. Sterling 18. Dixon 19. Racine, Wis., 23.

FRENCH FINANCE: New York city April 8-indefinite.

FROM RAGS TO RICHES: Hoboken, N. J., April 13-15.

GALE, FLORENCE (Kane, Shimpan and Colvin, mgrs.): Charleston, S. C., April 11. Augusta, Ga., 12. Columbia 13. 14. 15. 16. 17. 18. 19.

GALLAVIN, C.BERTA (Thornton and Co., mgrs.): Greenville, Miss., April 11. Jackson 12. Vicksburg 13. Natchez 14. Baton Rouge, La., 15.

GEORGE, GRACE: Worcester, Mass., April 13. Springfield 14.

GHOSTS: Asbury Park, N. J., April 11. Red Bank 12. Plainfield 13. Lancaster, Pa., 14. Johnstown 15. Pottstown 17. Harrisburg 18. Pottsville 19. Hazelton 20. Beaver Falls 21. Allentown 22.

GILLETTE, WILLIAM: New York city March 6. April 15.

THE FLAMING AROW: Galesburg, Ill., April 12, Kewanee 13. Princeton 14. Ottawa 15. Joliet 16.

THE GIRL FROM KATY'S: Johnstown, Pa., April 11. Altoona 12. York 13. Elizabeth, N. J., 14. New Rochelle, N. Y., 15.

THE GYPSY GIRL: Philadelphia, Pa., April 10-15.

THE HEART OF MARYLAND: Adrian, Mich., April 11. Postor 12. York 13. Elizabeth, N. J., 14. New Rochelle, N. Y., 15.

THE HEIR TO THE HOORAH: Newark, N. J., April 10-12. Newark, N. J., 13-15.

HALL, N. G. (W. J. Fielding, mgr.): Hallfax, N. S., April 10-22.

HALL, HOWARD: Newark, N. J., April 10-15.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Mobile, Ala., April 10, 11. Pensacola, Fla., 15.

GRAPEWIN, CHARLES: Philadelphia, Pa., April 10-15.

GRIFFITH, JOHN (John M. Hickey, mgr.): Atlantic, Neb., April 10. Des Moines, Ia., 12. Newton 13. Grinnell 14. Marshalltown 15. Iowa Falls 17. Albert Lea, Minn., 18. Owatonna 19. Mankato 20. Northfield 21. Rochester 22.

HACKETT, JAMES K.: Philadelphia, Pa., April 8-15.

HALL, N. G. (W. J. Fielding, mgr.): Hallfax, N. S., April 10-22.

HALL, HOWARD: Newark, N. J., April 10-15.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Mobile, Ala., April 10, 11. Pensacola, Fla., 15.

HARRIS, FREDERIC: Springfield, Ill., April 10-15.

THE NEW YORK DRAMATIC MIRROR



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NEW YORK - - - - APRIL 15, 1905.**Largest Dramatic Circulation in the World.****ABOUT THE ACTORS' FUND.**

In the New York *Herald* a few days ago there appeared a striking series of statements relative to the Actors' Fund of America. "It has recently been reported," said the article, "that the Actors' Fund is in a straitened financial condition, and that the heavy drains on its resources have caused alarm for the future of that splendid charity."

Following this is an interview with DANIEL FROHMAN, president of the Fund, who said:

It is true the state of our resources gives us some cause for alarm. If the present condition continues we shall be stranded in four years. We spend about \$40,000 annually in relieving destitution caused by illness, and yet there are many cases to which we cannot afford to extend relief.

Our income is less than half the amount we spend. We have to sustain the Actors' Home on Staten Island, and we had hoped that by subscription and benefits we could make this deserving shelter self-supporting. But our annual subscriptions are rapidly falling off. Actors themselves are a little too indifferent to the situation. A few stars still pay their annual contributions. The managers alone cannot bear the entire brunt of it. If they would contribute annually what each could afford it would help.

A proposition will be brought before the next meeting of the Fund to see if every one connected with the stage will devote one day's salary a year to the cause. This would save us. We shall also advocate the proposition that in all entertainments on ocean steamers, participated in by the members of the theatrical profession, one-half of the receipts shall be devoted to our charity and the other half to the Seamen's Fund—a fair division, since without the aid of our people no entertainments could be given.

The annual benefits are but a small source of income, since it is difficult to form such entertainments outside of New York. But some strong and effective means must be taken if the Fund and the Home are to be preserved to the profession.

No one ever has presumed to question THE MIRROR's loyalty to the Actors' Fund. On the contrary, for many years—ever since the organization of the Fund, in which this journal was largely instrumental—in season and out of season, THE MIRROR has promoted the Fund, and in every possible way sought to inspire inter-

est in it and provide for its support. There has been no measure for the relief of the Fund that was not either original with this journal or strongly advocated by it.

At this time, however, a serious talk about the Actors' Fund of America and its needs and hazards is due. And it could come from no source better entitled to make expression than THE MIRROR.

It is pertinent, in the emergency disclosed by DANIEL FROHMAN to recall and consider certain facts. The Theatrical Trust, at about the time it seized the theatres of this country and set up a dictatorship as to everything else related to the American stage, set about also to get the affairs of the Actors' Fund into its hands and to administer them. The Theatrical Trust, it may be said, did not openly and avowedly as a body do this, but it was done in the interests of those who made the Trust and who now so generally control all matters pertaining to the theatre.

At the time the Actors' Fund affairs were taken in charge by men affiliated with the Trust the Fund was in a healthful condition, with a large revenue, both from its investments and from the profession by way of benefits, donations, etc. It is true that the obligations of the Fund were steadily growing, as they always had grown, but the former officers of the Fund, men zealously and jealously devoted to its interests, in one way or another provided for its running expenses. The persistent efforts made by these former officers of the Fund for years and their untiring and unselfish efforts to keep the Fund afloat without trenching on its capital should be well remembered, for they contrast sharply with the perfunctory services of their successors.

It is true that an Actors' Home had long been desired and interest in it promoted, but those then in charge of the Fund believed it better to await developments, and to insure the support of a Home by a certain income, rather than to build a Home and by this means cripple all the work of the Fund, if not hazard its very existence. In fact, when the Home was established, the very proper idea of the profession was that it should be maintained with no hazard to the other work of the Fund or its capital.

The new administrators of the Fund, however, set about building a Home at once, without providing for its maintenance in a manner and along lines that would not threaten the life of the Fund as the great charitable organization of the theatrical profession. AL HAYMAN—thus far to his credit be it said—contributed \$10,000 toward a Home, and his example was followed with generosity by others—managers, actors, and persons interested in the object. His subsequent election as president of the Fund was perhaps a deserved compliment to his generosity. The Home was opened, and there is no doubt that it stands to-day an admirable institution, filled as it is by aged and superannuated actors, who there are relieved of the cares incident to their condition, and who are assembled together instead of being supported in various institutions, as they—or their predecessors among Fund charges—were supported before the Home was secured. But what will it avail if it is now found that sooner or later this Home must be abandoned; if, in fact, the whole Fund system is not destroyed, simply because in the excitement of what at the time was assumed to be well-doing no adequate provision was made for permanency?

The Fund and its charities are in the hands of persons associated with the Theatrical Trust, as has been said. That is to say, a majority of persons so associated control it and all that pertains to it. Naturally, in the circumstances that prevail in the American theatre, the rank and file of the profession seem to have lost a great measure of the practical interest they formerly felt in the Fund, although that interest, as THE MIRROR time and again has pointed out, never was so widespread and general as to reflect credit upon the profession. It has, however, decreased alarmingly, and hence the prospect, unless something is done, that the Fund may "be stranded in four years."

It would seem proper at this time for the men who have assumed the administration of the Fund, as they have assumed the administration of the American theatre, and who are directly responsible, both as to practice and sentiment, for matters as they are to-day, to themselves come forward and place the Fund on its feet. A small percentage of the money they have made and are making out of the theatres they control—and directly out of the profession they otherwise have in a measure demoralized and cheapened—would place out of jeopardy the Actors' Fund of America, the only charity of the guild whose salaries have steadily decreased under

Trust administration, and relieve the actors who really make the Trust's wealth from importunities to assist in correcting errors for which they are in no way responsible.

THEATRES AND THE AUTHORITIES.

Oscar Hammerstein, as the owner of the Lew Fields Theatre, in West Forty-second Street, appeared as his own counsel in the Tomb Police Court on April 3 to complain against Isaac A. Hopper, Superintendent of Buildings, but failed to move Magistrate Cornell to issue a warrant for Mr. Hopper on a charge of criminal libel. Mr. Hopper had been summoned to the court at the request of Mr. Hammerstein, who was very indignant and told the magistrate that one day recently Mr. Hopper caused to be inserted in all the New York newspapers an atrocious libel on him, by saying that he was inveigling the public into a death trap and violating the building laws in the Lew Fields Theatre. He defied Superintendent Hopper to prove the truth of the accusations made, and wanted to know why he had not been arrested if he had violated the building laws. After advising Mr. Hammerstein to consult the District Attorney, Magistrate Cornell dismissed the case.

Acting upon the advice of Magistrate Cornell, Mr. Hammerstein, after visiting his lawyers, Howe and Hummel, went in person to the office of District Attorney Jerome on April 4 to present a complaint in a criminal libel charge which he had drawn up against Building Superintendent Hopper. He said Mr. Jerome had been misled and had acted on misrepresentation. He asked Mr. Jerome to send one of his assistants to examine the Lew Fields Theatre and see that it was safe. The District Attorney offered to go and inspect the theatre himself, but Mr. Hammerstein demurred. Mr. Jerome at length told Mr. Hammerstein that he would have nothing to do with prosecuting Superintendent Hopper for criminal libel. Mr. Hammerstein said he would appeal to Arnold Kohn, foreman of the Grand Jury, and ask for a hearing.

On April 4 Mr. Hammerstein sent a letter to Mr. Harris, secretary of the Theatrical Managers' Association, resigning from the association and blaming his colleagues for "encouraging the attack upon me and my theatres."

Messrs. McKim, Hewlett, and Hertz, a committee of the Society of Columbia University Architects, conferred with District Attorney Jerome on April 3 for three hours on plans to perfect theatres.

There was no performance of Captain Barrington at the Murray Hill Theatre on Monday night, April 3. At three o'clock on Monday afternoon Charles Blackledge, a scenery inspector sent from the Building Department, visited the theatre and after an inspection notified William Proctor and Manager Stewart that the play could not be given until some of the scenery in use was made fireproof like the rest. This had been done by seven o'clock in the evening, when a few policemen arrived from the East Thirty-fifth Street station, sent by Police Commissioner McAdoo to see that no performance was given. But the waiting crowd had to be dispersed after a little speech to them by William Bramwell, the star, for the theatre could not be opened without an order from Building Superintendent Hopper, who could not be found. John T. Keogh, manager of the theatre, said no complaint had ever been filed against it. The theatre was opened and the performance went on as usual on Tuesday night, as the scenery had been fireproofed and passed the test, and Superintendent Hopper sent a communication to Police Commissioner McAdoo to that effect.

Building Superintendent Hopper also notified Commissioner McAdoo on April 4 to close the West End Theatre, on 125th Street, because Inspector Blackledge had reported that some scenery used in The Awakening of Mr. Pipp had outworn its fireproof coating and failed to stand the inspector's tests. It was immediately repainted and was in proper shape a couple of hours after the inspector had gone. The order for closing was rescinded and there was no interruption of the West End performance.

On April 5 Oscar Hammerstein visited the Criminal Courts Building and sent a bulky envelope containing a letter with an account of all his troubles with Mr. Jerome and Mr. Hopper to Arnold Kohn, foreman of the Grand Jury. He stated that he had been forced to seek redress from the Grand Jury because other channels usually open for complainants had been closed against him. Mr. Hammerstein waited in the lobby for an answer, and was notified that the Grand Jury would look over his complaint and send for him when they wanted to hear his testimony.

ACTORS' FUND BENEFIT.

The annual benefit performance for the Actors' Fund was given the afternoon of April 7 at the Broadway Theatre. The house was quite well filled, and \$3,400 was realized. This will about meet the expenses for one month.

After the overture, under the direction of Gustave Saenger, the afternoon was opened by Dorothy Digges, of The Duchess of Dantzig company, who gave Le Petit Corporal, assisted by the chorus. R. F. Outcault, author of Buster Brown, then amused the audience with sketches.

One-act play, In the Eyes of the World, followed, being given by William Courtenay, Vincent Serrano, Ernest Lawford, Louis Payne and Margaret Livingston, of the Mrs. Lessingwell's Boots company. The next number was "The Matinee Maids" song from It Happened in Nordland, by Grace Fields and the show girls. Then came Beatrice Herford in The Errand Girl and the Actress and An Epsilon.

The longest act of the afternoon followed. It was from the second act of The Duchess of Dantzig and the entire company participated. Fay Davis and William H. Crane did cleverly in The Philosopher in the Apple Orchard, by Anthony Hope. Jeff de Angels sang his Tammany song from Fantana. The well-known one-act play, A Kiss in the Dark, played in the quaint costumes of 1840, was given by Hilda Spong, William Courtleigh, Harry Conor, Alison Skipworth and Grace Heyer. The entertainment concluded with "The Garland Dance" from Florodora.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

D. F. C., Poughkeepsie, N. Y.: Blanche Ring never played in The Wizard of Oz.

"OLD SUBSCRIBER": Mrs. Wilfred Clarke's stage name is Theo Carew.

E. P., Gloucester, Mass.: Write Mortimer Snow. It is free.

DOLPH Noss, Minneapolis: The April Success contained an article on the Theatrical Syndicate, by Mrs. Fliske.

JOHN CLAY ROWE, Newark Ohio: The list of plays copyrighted published by THE MIRROR comes authoritatively from Washington, and cannot be added to from other sources, as it is desirable to keep the list chronologically correct.

D. B. D.: Cissy Loftus made her first appearance on the dramatic stage as Halde in the burlesque of Don Juan, produced at the Gaely Theatre, London, on Oct. 28, 1893. She had previously acquired a sudden celebrity in the variety theatres as a mimic.

G. O. R., Shamokin, Pa.: 1. The Four Cohans never played with Ezra Kendall in The Vinegar Boy, as they were starring at the head of their own company when Mr. Kendall produced the play. 2. Anna Held was a special feature for a time with Evans and Hoey in A Parlor Match, under the management of F. Ziegfeld, Jr. It was

with this company that she made her first American appearance, and it was during this engagement that the famous "milk bath" advertisement was so successfully carried through. Miss Held did not play the part mentioned; she was simply one of the specialty acts introduced to the cabinet scene.

F. R. M.: 1. John E. Kellard made his first appearance as a star as Edgar Braine in Juggernaut at the Schiller Theatre, Chicago, Ill., on April 8, 1894. 2. Madame Sans-Gene, by Victorien Sardou and Emile Moreau, was acted for the first time in America at Albaugh's Grand Opera House, Washington, D. C., Nov. 5, 1894.

W. S. T.: 1. Maude Adams was born in Salt Lake City, Utah, in November, 1872. Her father's name was Kiskadden. 2. Kathryn Kidder was born in Newark, N. J., in 1889. She made her first professional appearance on March 24, 1885, as Lucy Fairweather in The Streets of New York at the Columbia Theatre, Chicago.

Y. N. O.: 1. Ada Dyas made her American debut at the New Fifth Avenue Theatre, New York, on Jan. 3, 1874, as Anne Sylvester in Man and Wife. 2. Mrs. J. Brown Potter made her first appearance on the professional stage on Oct. 31, 1887, at Stetson's New Fifth Avenue Theatre in the title-role of Faustine de Bressier.

R. F. M.: 1. It costs \$50 to \$100 for the cheapest printing of plays, according to length. Of course, any amount can be spent. 2. A play should be typewritten, only on one side of the paper, and the sheets caught together with brass catches or some form to keep them intact yet easily readable. 3 and 4. Yes. Any experienced New York typewriter will put a manuscript into typewriting ready for the managers to read. The advertising columns of THE MIRROR always have the names of several who are experienced and trustworthy. 5. All managers worth while pay all expenses of production if the play is worth producing. 6. Any stage lights can be turned on or off as needed.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Mar. 31 to April 6, 1905.

THE AMBASSADOR EXTRAORDINARY; a musical farce in three acts. Book by Harry W. Yeager, Helen Beresford and Theodore Wefing; lyrics by Helen Beresford; music by Theodore Wefing. Copyrighted by Harry W. Yeager, Helen B. Ford and Theodore F. Wefing.

AT THE THRESHOLD; a play in two scenes. By Jackson D. Haag.

THE BURGLAR WAS A SPORT. By John N. Edwards.

THE CRUCIBLE. By George P. Blaggett.

THE DEFORMED COURT SINGER. By Taylor Hutton.

LA DERNIERE TORTURE; drame en un acte. By André de Lorde et Eugène Morel.

HEARTSMATE. By Helen Olcott Towne.

HIS LORDSHIP. By Alfred William Greeley.

HIS LORDSHIP ABSENT-MINDED. By Thomas B. Donaldson.

INGRATITUDE; drama in four acts. By Edward Elsner.

THE INTRUDER; OR, THE OTHER ERSKINE. Comedy in prologue and three acts. By Harold Heath.

THE ISLE OF BONG-BONG; musical comedy in two acts. By Will M. Hough and Frank R. Adams.

JACK AND JILL; a play in one act. By Walba Meegan. Copyrighted by Mrs. Stella Boylan.

THE LADY AND THE PARSON; a duologue. By Joseph P. Swickard.

THE MARSHAL; drama in one act. By T. H. Davies.

A MURDERER'S CONFESSION. By M. G. Mitchell and M. M. Jacobs.

A NIGHT AT MARTIN'S. By Emmanuel Camoen de Bonilla.

THE NIHILISTS. By American Mutoscope and Biograph Company.

A SAVAGE ENCOUNTER; a sketch.

THE USHER



The developments in the cross suits at law in which Klaw and Erlanger, David Belasco, and Joseph Brooks are the parties, involving an alleged partnership and an application for an accounting, in re the matter of David Warfield and the play *The Auctioneer*, have thus far been remarkably interesting, as a perusal of the details of the case as they are carried by *THE MIRROR* will show.

Samuel Untermeyer, counsel for Mr. Belasco, declares that Klaw and Erlanger are "theatrical tyrants," whose Syndicate "has established a reign of terror and slavery among theatrical managers," which statement, of course, is of general application. The facts disclosed in the testimony taken in the case, backed as that testimony appears to be in essentials by a showing of books and figures, however, are simply amazing.

The operations of the booking agents of the Trust, according to the testimony, seem to have been in this case arbitrary and grasping beyond belief. Nothing disclosed about the "system" heretofore, or even alleged against it, gives such an idea as this of Trust "business" methods.

If the truth has been told in this case the deeds of Claude Duval and his pals on Hounslow Heath, in the days of old when every man was a law unto himself until caught, appear like elegant lessons in personal courtesy; and in comparison with the Theatrical Trust, Standard Oil seems like an organization for the promotion of the greatest good to the greatest number, and the so-called Gas Trust looks very like an eleemosynary institution, while the Beef Trust resembles something akin to a universal provider of free lunch to the deserving.

A labored essay in defense of the Trust and its "business" methods was recently published from the hand of the "literary gent" of the organization, a member of the booking firm whose dominant figure, by common report, has abrogated to himself various names presumed to denote dictatorship, if nothing worse, in theatrical affairs. For a time this dictator was said to regard himself as "the Nero of the theatre," the idea being that Nero was a great personage; but somebody must have whispered privately something about the episode of the fiddle and the fire, for this designation seems to have been dropped as one not altogether happy. According to the testimony in the Belasco-Brooks-Klaw-and-Erlanger matter, this dominant person now calls himself "the theatrical king—the mogul." There are various sorts of kings nowadays, by colloquial courtesy, whose domains are the race track, the prize ring, and other fields of more or less picturesque endeavor. But that "mogul" is the wrong word in the right place in this case is quite evident from the fact that moguls have been poets and priests, and personages of unusual and admirable distinction. No one ever read of a mogul who talked with raucous voice in parables of the Tenderloin that in dignified company must be literally sprinkled with dashes, and that employed gestures allied closely to pugilism. But that this particular Trust member is a power one may see by a glance over Mr. Belasco's testimony.

The "literary gent" of the Trust, in his defense of that organization, declared that "the accusation that the Syndicate gets a percentage of five per cent. of the gross receipts is a lie." No wonder, in the circumstances of the disclosure of a fifty per cent. rake-off in the Warfield-Belasco matter, that the statement of a petty exaction of five per cent. has given offense!

What the Trust members—or some of them—call "the country press," with a fine affectation of contempt, meaning the leading newspapers in some of the large cities of the country, have been paying their compliments to the literary effort referred to in defense of the "business" achievements of the Trust. As to the statement that "the theatre is governed by the rules and observances of all other commercial enterprises," for instance, the Pittsburgh *Gazette*, one of the "country papers" sneered at by the Trust mouthpiece, says:

This is just the sort of doctrine one would expect from men who have time and time again demonstrated that however excellent may be their business methods they are absolutely dead to the higher claims of stage art, and neither know personally nor believe in its existence. This is the common refuge of men who feel their limitations. It is so with the atheist, who, because he does not comprehend the idea of God, disposes of the whole subject by declaring that there isn't any God. But why multiply words? The theatre is no longer regarded seriously because these men who speak for it declare that they are simply panders, not creators or leaders, and this because they cannot be the latter.

and by their limitations are forced to be the former. There is yet to explain, however, the crowning crime of the present theatrical situation. If all that Mr. Klaw says about the glories of the liberal business policy of the Syndicate be true, why is it that this great scheme deliberately attempts to throttle what it cannot control to its own advantage? If Klaw and Erlanger will book Mrs. Carter, David Warfield, and Mrs. Fliske in the Nixon Theatre, and announce that they do so because they want the Pittsburgh public to get, not only the best of the "clean, wholesome, decent entertainment" (Mr. Klaw's own idea as to the full duty of the theatre), but all of it, that one act will do more to clear the public mind on the subject of the Syndicate and exalt Mr. Klaw's position into one of reason than all the statements he can possibly infinite. So long as the Rogers Brothers represent Messrs. Klaw and Erlanger's idea of clean, wholesome, decent entertainment to the exclusion of *The Music Master*, Leah Kleschka, and Adrea, the public will have its private opinion, despite the very admirable showing that Mr. Klaw makes for the business side of the Syndicate.

And with the seriousness of true sentiment, alarmed at the demoralization of the theatre of this country under Trust control, the Philadelphia *Ledger*, one of the great conservative journals of America, says:

Thus far the discussion has been merely a statement of a business proposition. The question of art has not entered into it. If the theatricals of a nation comprised business only the Syndicate might achieve the same degree of success as a railroad or a combination of steel, beef, or oil interests. A single vital difference prevents such a result and threatens the destruction of the system.

The industrial and railroad combinations manufacture or transport commodities that are tangible—armor plate, girders, meat, kerosene and the like. The Theatrical Syndicate deals in intangible things—the genius of men, the talents of actors, the human passions and emotions, and the predilections of the public which enter into true drama. Such commodities—let us call them such—cannot be imitated or manufactured.

They depend upon art, not artifice. As the art decreases the falsehood becomes more palpable, is recognized by the public as such, and fails. When Curtis Jadwin was ruined in *The Pit* by an unexpected supply of wheat he exclaimed, "You cannot fight with God!" So the theatregoer might well say to the commercial manager, "You may traffic in theatres, scenery and actors; you cannot traffic in our souls—our emotions and sympathies, the realization of true beauty, which is art, our indifference and mistrust for insincerity and falsehood, whether it be offered by playwright, actor or manager."

These are but examples of the revolt of intelligence against a demoralizing and grinding monopoly, dictated by greed and impelled by native vulgarity.

AMONG THE DRAMATISTS.

Charles Klein, author of *The Music Master*, accompanied by Mrs. Klein, will sail for Italy April 29. While abroad he will put the finishing touches to a new play which he has just written for Daniel Frohman, which is to be produced at the Lyceum Theatre next season.

Jesse Lynch Williams, the author of "The Stolen Story," the "Princeton Stories" and others, is the latest recruit to the ranks of American playwrights. Mr. Williams' first offering to the stage will be produced early next season by Henry W. Savage and be called *The Stolen Story*, but will not be a dramatization of his magazine story of the same name. The big scene of the play will represent the interior of a New York newspaper office at the hour of going to press. Many of the characters will represent newspaper men.

Alfred Capus had produced April 5 at the Théâtre de la Renaissance a three-act play entitled *Monsieur Piegols*, the hero being a strong-minded croupier. It was played by M. Guirly.

Willis Steel's new play, *The Firm of Cunningham*, will shortly be produced at the Madison Square Theatre.

The Spectrophone, a dramatization of the humorous stories which have been appearing in the *Herald* from the pen of John Kendrick Bangs, will be seen on the stage early next season in a musical production now being planned by Henry W. Savage. The music will be written by Emanuel Klein and the libretto furnished by Mr. Bangs, the first original libretto by him. The production will be well mounted and promises to be something unique. The plot of The Spectrophone is founded on the invention of a scientist, which enables him to see as far into the future as he desires, and which annihilates space and time. The comedy of the piece is developed in the contrast between the men and women of the present day and what their natural development will be if tendencies of the twentieth century continue. It will be a satire on society, art, politics and social life of to-day.

Langdon McCormick's latest melodrama has been christened *How Hearts Are Broken*. The scenes are laid on the coast of Maine. The story concerns a lawyer of national reputation and a poor fisher maiden, and is said to be well written. It has been leased to a prominent manager, who will make an adequate production early next season.

Thomas Dixon, Jr., has signed contracts with George H. Brennan for the production of his play, which is founded on his two most successful novels, "The Leopard's Spots" and "The Clansman." The piece will bear the title of the last mentioned book.

All for a Woman, a comedy in four acts by Maurice Freeman and Ruy J. Beckhard, will be produced April 17 at the Columbia Theatre in Brooklyn, N. Y., by the American Stock company.

Pauline Hall has written the libretto for a musical review, *Frazzled, Frenzied Fancies*, that will be produced by George W. Lederer about July 1. The principal character will be drawn on lines similar to Gilbert and Sullivan's *Bunthorne in Iolanthe*. The famous bat dinner, the Hyde fancy dress ball, with the Madame Réjane episode, and the orchid and violet fads of the Equitable Life Insurance head, are the features of the book. Maurice Levi will write the music for it.

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STANHOPE-WHEATCROFT SCHOOL MATINEE.

The fourth and last students' matinee for the season of the Stanhope-Wheatcroft Dramatic School, given at the Savoy Theatre on April 6, marked one of the most artistic performances and the most interesting programme yet offered by the students of the school. In addition to the dramatic students proper the pupils of the operatic department, established with a view of bridging the gap between the vocal instructor and the stage, essayed their first public appearance and made their many friends wish that they might have been heard and seen sooner, for their performance vocally and dramatically may be described as a remarkably good one. The afternoon began with the presentation of a one-act play, *The Kleptomaniac*, by Margaret Cameron. Though built on a slender theme it was well constructed and the interest was sustained until the fall of the curtain. No man intruded in the cast, which was as follows:

Peggy Burton	Blanche Bloom
Valerie Armsby	Nelle McMillan
Mabel Dover	Anne Stanyarne
Freda Dixon	Mary S. Welles
Evelyn Evans	Jane Murray
Bertha Ashton	Anna Elliott
Sophie	Mabel La Vie

It is the story of a young society woman arriving home from an afternoon recital to find that she has lost her purse, containing two hundred dollars in money, and "all my rings." She remembers a woman who sat beside her and who picked up her coat when she dropped it. She concludes that the woman took her purse. She is surrounded by her woman friends at home, and the police are notified, also the clerk of the hotel where the recital was. Another woman caller drops in and the hostess finds that her description of the woman who sat beside her tallies with that of Mrs. Otis Howard, a wealthy client of her husband, and whom she expects to dine with her that night. This complicates matters, and the telephone works overtime again to try and head off the clerk at the Van Wyck Hotel, where Mrs. Howard is staying, and also the detective who has been sent from the police department with a description of the woman. Finally, when matters are at their worst, the cloak is found in the hall where the owner had dropped it on coming in, with the missing purse safely in the pocket, and Mrs. Howard is absolved from being a kleptomaniac. The piece was played very cleverly throughout by all concerned, but especial mention must be made of Blanche Bloom as the heroine, Mrs. Peggy Burton. She depicted the varying feelings of the owner of all "those rings" in most natural and feminine way.

The second one-act play was *Lethe*, by A. E. Lancaster, a story of a deeper and more moving sort. Edgar Atheling, an artist, cleverly done by H. Bonner Keel, is painting the portrait of Lethe, the daughter of Adelaide Yauvray, the woman he loves and whom he means to marry as soon as an old uncle who is in the way dies. Lethe, young as she is, has grown to love the portrait painter, and when she finds some poetry written by him to the girl in the picture and declaring his love she thinks they are meant for her. In the meantime the uncle has died and Adelaide Yauvray, the widow and stepmother of Lethe, has promised to marry the artist in a few days. Lethe faints when told of it by her mother, and in her unconsciousness the mother discovers the poetry clenched in the girl's hand. Then she knows that Lethe loves the man she is to marry. She puts the paper back in the child's hands, and Lethe keeps her secret to see her mother happy. Alice Ramsell played Lethe with charming sweetness and pathos, and Norma Grayson was attractive as Adelaide Yauvray. Jane Murray made the most of the small part of Jane, the maid.

Then came one of the real treats of the afternoon in the form of the first and second acts of the ever tuneful opera of *Martha* by the pupils of the operatic department of the school. In the first act the stage picture was most attractive and the costumes very pretty and artistic. Frances K. Fuller as *Martha* was suffering at first from nervousness, but as this wore away she showed the audience that she is the possessor of a pleasing light soprano voice, which she used with much taste in the pretty music allotted to her. Estelle Bloomfield made a graceful Nancy, and has a very good contralto voice, which showed artistic training. Sam B. Taylor sang the part of Lord Tristam Mickleford well, and Horace J. Goodwin was the footman. The following young women sang well and looked pretty as the ladies in waiting: Helen Kloberg, Evelyn Kellogg, Jessie Henson, Katharine Shaw, and Mrs. Grummey. Jane Murray made the most of the small part of Jane, the maid.

There was just a quartette in the second act, but each voice was a good one, and the tuneful airs have seldom been better rendered. Jessie Henson as *Martha* used her beautiful soprano with very artistic effect and won a vociferous encore by her sympathetic singing of "The Last Rose of Summer." Evelyn Kellogg as Nancy was equally good and displayed much ability as an actress to boot. John W. Nichols has a sweet tenor, and Horace J. Goodwin sang the part of Plunkett well. The four voices blended beautifully in the famous "Good Night," which closes the act. An enthusiastic curtain call rewarded the singers.

This was followed by the second act of *The Ticket of Leave Man*, Tom Taylor's well-known play. It had this cast:

Bob Brierly	H. Bonner Keel
Green Jones	Albert Nettleton
Mr. Gibson	Uldrick Blaw
Sam Willoughby	Effie Pearson
May Edwards	Lula Davidson
Emily St. Evremond	Mabel La Vie
Mrs. Willoughby	Mary S. Welles

The entire cast acted well, but among those who deserve more than passing notice were H. Bonner Keel as Bob Brierly, who was manly and natural and who displayed much self-possession when the table upon which he leaned broke and came near making him lose his equilibrium and his dignity; Mary S. Welles, who was delightful as Mrs. Willoughby; Effie Pearson, who made a roguish Sam; Lula Davidson as May Edwards, and Mabel La Vie, who did a dashing dance as Emily St. Evremond.

In the prison scene from *Faust*, which closed the programme, Helen Kloberg was an attractive Marguerite, and sang the trying prayer music with pure tone and good effect. John W. Nichols sang *Faust* well, and Kingston Chapman as Mephistopheles completed an artistically efficient trio. The scene, taken as a whole, was remarkably well sung and acted.

NOTES FROM MT. CLEMENS.

Charles W. Young writes from the Medea Hotel and Mineral Baths, Mt. Clemens, Mich., that a jolly gathering was held on April 6 at the Cameron Cottage, marking the first gala day of the season for many old-time professionals who are visiting the resort. Never before at this season have there been so many theatrical folk at Mt. Clemens, and the prospects are that this Summer will see more actors there than in any season gone before. The hotels are newly painted, the lawns green and beautiful and the weather at present is perfect. The fishing is better than ever. Professional people wishing to start for the place at once will find quite enough friends there to start the social ball rolling and keep them from getting lonesome. The jolly crowd at present at Mt. Clemens consists of the Nelson family, John P. Kelley and wife, David Lewis and wife, Eddie Foy, Charles A. Mason, who is visiting old friends, Charles F. Wiegand, Mrs. Ralph Frier, Mr. and Mrs. Charles W. Young, Mr. and Mrs. De Witt Coolman, Charles and Minnie Sa Van, Lew Kelley, Otto Roach, Stella Stillman, Charles Horn, Fannie Midgley, Bettie Stacey, Alice Walling, W. B. Whittaker, Nesbit Scoville and wife, De Witt Cook, Sadie Hasson, and William A. John. Joseph Jefferson Jr., and several members of his company will spend Holy Week at Mt. Clemens. Charley Mack left there last week in perfect health.

Victor Mapes, who has a Summer home in New Rochelle, is mourning the loss of a \$1,000 spaniel because the animal bit Davenport Lawton, son of Newbury D. Lawton. Suit for \$1,000 is now threatened.

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Ada Boshell should be addressed Cedar Avenue, Morris Heights, N. Y. *

PERSONAL.



LOFTUS.—Cecilia Loftus, who closed her tour in *The Serio-Comic Governess* some weeks ago, has reappeared in vaudeville, presenting the imitations for which she is famous. These engagements will not interfere with Miss Loftus' purpose to tour again next season in a new play.

HACKETT.—James K. Hackett will play his first New York engagement at popular prices during the week of May 8 at the Grand Opera House.

TEMPEST.—Marie Tempest in her farewell performance April 5 of *The Freedom of Suzanne*, at the Criterion Theatre, London, previous to bringing the play to New York, had an enthusiastic reception.

MANSFIELD.—Richard Mansfield, who moves over to Brooklyn for Easter week, has changed his programme so that he will play King Richard III on Shakespeare's birthday, April 23.

GOLDEN.—Beatrice Golden, of the Silver Slipper company, is announced as the fortunate heiress of a rich coal tract in Lackawanna County, Pa., through the death of an aunt.

MANTELL.—Robert B. Mantell's recent engagement in Shakespeare plays at Pittsburgh appears to have been one of the most successful of the season in that city. The Pittsburgh critics—who are discriminating and clever writers on the drama—were enthusiastic in Mr. Mantell's praise.

STONE.—C. E. Stone, well known among the theatrical profession, and long associated with the Great Northern Railroad system, has become general passenger agent, with headquarters at Seattle, Wash.

SMITH.—The Rev. John Talbot Smith, the well-known clergyman of this city, whose fondness for the drama is pronounced, has been preaching a special series of sermons among the faithful of his church of Brockton, Mass., a community recently plunged in grief because of the disaster there in a shoe factory.

TURTON.—John E. Turton, who has been manager of the Auditorium, Quebec, for some time past, has resigned to accept the post of manager of the Grand Opera House, London, Canada. Mr. Turton was formerly a singing comedian, and in his youth was a successful newspaper reporter in Toronto.

ELLIOTT.—Maxine Elliott and the members of her company, who are to appear at the Lyric Theatre, London, April 25, in *Her Own Way*, sailed April 7 on the *Celtic*.

SEABROOKE.—Thomas Q. Seabrooke may be seen in a Broadway theatre this Summer in a revival of *The Isle of Champagne*.

BELL.—Dibby Bell, now appearing at the Liberty Theatre in *The Education of Mr. Pipp*, will spend his Summer vacation in the gold country of Alaska.

TELEGRAPHIC NEWS

CHICAGO.

Leah Kleschka Coming—Summer Plans
Laborate—News Notes.
(Special to The Mirror.)

CHICAGO, April 10.

The bills this week:

Grand Opera House, San Toy, with James T. Powers, second and closing week; Powers', John Drew in Duke of Killicrankie, second and closing week; Garrick, Earl and the Girl, fourth and closing week; Illinois, Rogers Brothers, third and closing week; Studebaker, Shakespearean festival, with Ben Greet and company, second week; Hyde and Behman's, Hart and De Mar in Mama's Papa, fifth week; McVicker's, Home Folks, fourth week; Great Northern, Joseph Murphy; La Salle, Isle of Bong Bong; Bush Temple, Players in The Christian; People's, stock in The Counterfeiter; Academy, Ninety and Nine; Alhambra, Fast Life in New York; Columbus, Way of the Transgressor; Bijou, Barney Gilmore; Criterion, Great Auto Mystery; Marlowe, Rusco and Holland's Minstrels; Avenue, stock in Marriage of Mystery and Hooligan in New York; Howard's, stock in Mississippi; Thirty-first Street, May Hosmer and stock.

Frank Wistach is busy at the Illinois preparing for the engagement there of Viola Allen in The Winter's Tale, beginning next week.

Philip Jacques arrived last week to help advise the people of Chicago of Mrs. Fiske's first engagement out of New York with the season's great success there, Leah Kleschka, at the Grand, beginning next Monday.

The Avenue will cease to be a stock house next Saturday night and change to vaudeville. After a week's intermission the stock company which Morris and Marvin have been engaging will open at the Marlowe.

Summer schedule for Chicago (hoping the weather won't be hot): Grand, It Happened in Nordland; Powers, The Other Girl; Garrick, De Wolf Hopper; Hyde and Behman's, Kafkooleum; McVicker's, Round About Chicago; Illinois, Little Johnny Jones; Studebaker, Mayor of Tokio; Chicago Opera House, Land of Nod; Great Northern, Buster Brown; La Salle, Isle of Bong Bong; Bush Temple, supplementary season; Bijou, special stock season.

If David Henderson will return to Chicago early next June and look in at the Chicago Opera House he will see something to remind him of his days of splendor there—extravaganza, again as richly set forth as possible with plenty of money and skill. The days of vaudeville at the Chicago Opera House are definitely numbered, and June 5 is set by Manager Charles E. Kohl for the beginning of another career of that house as a place for the production of extravaganzas at their best. The first production will be The Land of Nod by Messrs. Hough, Adams and Howard, who have supplied the last two musical comedies for La Salle. Their extravaganza is entirely too big for the Madison Street musical stock house. It calls for sixteen principals, including eight or nine responsible parts and three comedians and a big company of seventy-five people in all. Lyman Glover says the book is full of surprises, and reads as interestingly as any he ever read.

Mae Stebbins, the bright Chicago girl who won an unusual measure of success as a stage dancer, and was premiere of The Chaperones, has become popular as a teacher of stage dancing here, and one of her pupils, Berri Ellsler, has been engaged for New York's big Hippodrome.

San Toy aroused plenty of enthusiasm at the Grand and got good notices. The beginning of the performance was a little cool, but before the first act was half over the audience got friendly, and shortly before the close the people out front had a tug of war with James T. Powers to pull him over for another encore of Chinese Sojer Man. He won. The curtain went down amid general satisfaction. John Preachy as Bobbie sang "Tommy Atkins" finely, and here again the audience responded with vim and spontaneity until Mr. Preachy and chorus had done the stirring martial melody over half a dozen times. Margaret McKinney, very winsome as Dudley, also got numerous encores, especially with "Rhoda." Similar favors were bestowed on Julia Millard for her daintiness and beauty. George Fortescue was relished as much as ever. The genial comedy of his "Introduce It in China" compelled several repetitions. The company has its weak spots, but on the whole is good and worthy the prosperous business it has been doing.

Manager Harry Hamlin, of the Grand Opera House, is due in New York from Europe tomorrow, and Harry Askins, who has been acting manager, has gone to New York to meet him.

A "milkman's matinee" is the latest novelty, invented by a bright and progressive young Minneapolis manager, Theodore Hayes, and Warren Lake, of Buster Brown. This new kind began at 10 A. M. at the Grand Opera House in St. Paul, which Mr. Hayes manages, besides the Bijou of Minneapolis, on a recent Saturday to accommodate the overflow, principally of children, from the regular afternoon matinee, which had been sold out in advance. Mr. Lake says the house was filled, and all went well except among the actors, three performances a day causing a few slight murmurs. Buster Brown is at Manager Frank June's Oak Park house next Saturday afternoon and evening. Travelling to and fro from that suburb people see streaks of Bustlers.

Former Manager Will Block, of the La Salle, will put on a "new musical oddity," entitled Kafkooleum, as a Summer production at Hyde and Behman's. Book and lyrics by Allen Lowe and music by George Rosey. Contracts have been made with Dave Lewis and Eddie Fay for the cast and Joseph Miron may be in it. Rehearsals of the chorus began at Hyde and Behman's last week.

Robert Mantell and his elaborate production of Richard III may not be seen at Hyde and Behman's until April 23. The management would rather keep Mama's Papa in the theatre through Holy Week than to have that the opening week of Mantell's engagement.

Robert Fitzsimmons' lightning left sweeps brought down the house at the Academy last week in Hal Reid's A Fight for Love. When he (Fitzsimmons, not Reid) knocked the punching bag out into the audience with a terrific blow there was a sensation. The play is pretty fair and Julia Gifford, with her delicate, blonde good looks, is an agreeable actress. The heavyweight speaks his lines acceptably, looks young and refers to his many victories and few defeats in the ring. All this in the play. The company will do, and Vandyke Brooke as the banker deserves especial mention. The audience was large and enthusiastic.

"Dr. D. W. Haynes passed through town last week ahead of Pif. Paf. Pouf, which will be at the Davidson, in Milwaukee, April 16, with The Earl and the Girl as a competitor at the Alhambra in the same city.

The Earl and the Girl will be moved from the Garrick to Milwaukee and elsewhere to let Lillian Russell and Lady Teazle into the Shubert's Chicago house. At last accounts Sam Shubert was making fast time to Washington to have speech with Miss Russell about opening here Sunday night to prevent the Garrick from being dark one profitable night. She refused to sing in such a big place as the Auditorium.

James Marks, formerly theatrical transportation agent of the Nickel Plate, has transferred his services to the Rock Island.

Charles Balsar will retire from the Players at the Bush Temple next week, playing his last part in The Christian. He has made an enviable record for thoroughness and ability, and received excellent notices from the local reviewers. After a short rest Mr. Balsar will go to the New Bedford stock as leading man, a re-engagement.

George Alison found in Jack Mulberry, the actor, in A Night Off, at the Bush Temple last week, one of those parts for which he is especially well endowed, and it was evident that the audience was delighted. His reception at the Thursday matinee, when he first appeared, was enough to overcome so modest a man as is the leading man of The Players. These receptions at

the Bush are notable incidents of the stock season in Chicago, and Miss Montgomery, Charles Balsar, Morris McHugh, William Evans, Kate Blanke, Milford Ginn and others are greeted with noisy enthusiasm. Mr. Balsar was held some little time when he appeared Thursday afternoon, and flowers were handed up to Miss Montgomery. Mr. Evans lost himself more successfully in Professor Babbitt than in almost any other part he has played this season and filled it out very naturally and carefully. Mr. Balsar's Lord Mulberry was distinct and clever, and got a special round of applause.

A Royal Slave was effectively played at the People's last week, with Joseph O'Meara in the title-role, which he made impressive with his usual earnestness and ability. Van Murrill's comedy as Jones and his song between the acts were thoroughly appreciated and Coral Armin pleased as Annette. James Nelson was a popular villain as El Capitan. Maud Gilbert, a very attractive heiress in appearance, played her part.

Manager Charles W. Burrill, of Howard's, reports a week of large houses last week, when Damon and Pythias was the bill.

Since Elizabeth Shober, formerly treasurer of the Bush Temple, was promoted to be manager, two other women treasurers have appeared, Anna Westendorf, at Howard's, and Annie Fleischmann, at the People's. There is still another woman treasurer, at Sam Jack's.

William Duffy, manager of San Toy, and the star he formerly heralded, John Drew, happened in town at the same time.

The Shakespearean festival at the Studebaker has been a success, with exceptionally large houses at every performance. The most notable production last week was Hamlet in two parts, afternoon and evening, last Saturday.

The Virginian will come to the Studebaker May 8, and may be there month, or until Richard Carle puts on his Mayor of Tokio there.

The leading lady in the home of Charles B. Marvin, of Marvin and Morris, owners of the Avenue and Marlowe, arrived last week early and weighed ten pounds. Miss Marvin and Mrs. Marvin are doing finely.

Clara Throp has returned to the city after a tour in A Wise Woman.

The C. M. and St. P. road, Howard Laing officiating, captured Innes' Band here and rushed it to Omaha in two special cars.

Rehearsals for Mayor of Tokio will be carried on in Philadelphia by Richard Carle while he is fulfilling his engagement there in The Mummy and the Maid.

Al. Traheron, of the Music Department of The Mirror, was in town last week, including in his calls THE MIRROR'S Chicago office.

Harry Askin has so many handsome Japanese decorations outside for the San Toy engagement at the Grand that Russians won't come within a mile of the place.

If the Shakespearean festival at the Studebaker had given Chicago only The Two Gentlemen of Verona to be especially thankful for the festival would have been regarded as worth while. That return to sane conditions and right appeal with the real art of the stage was a revelation of how little needed are scenery, changing lights and supernumeraries when a genius seeks to entertain an intelligent audience with a play. No curtain, no intermissions between acts, no orchestra. The Studebaker was filled with as fine an audience as any city can bestow upon a theatre, and though the acting was none too good men and women were heard to say while going out that they enjoyed every moment of the play.

It was the first performance of The Two Gentlemen of Verona in this city since Augustin Daly's company gave it a decade ago. The simplicity of this early composition of Shakespeare lent itself well to the Elizabethan manner, and Mr. Greet was exceptionally well fitted in the part of Launce. Distinct enunciation was the order of the evening, and not only from Mr. Greet, but from the lips of Agnes Scott as Sylvia, Constance Crawley as Julia, Eric Blind as Valentine, and J. Sayer Crawley as Proteus came continuous achievement in clearness that was exhilarating. Even Speed did well in this and other respects, and in none of the smaller parts was there that rank incompetence often suffered at \$2 and \$3 modern performances. The two women principals, Misses Scott and Crawley, shone brightly in the cast, while the men were acceptable. Miss Crawley received praise for her Viola in Twelfth Night, Miss Scott for her Maria, and Mr. Crawley for his Sir Andrew. The company includes Percival Ayim, Sydney Greenstreet, Eugene Cleeves, Frank Darch, Lawrence Dunbar, Edmund Flood, S. H. Goodwin, Helena Head, Hubert Osborne, Daisy Robinson, Maurice Robinson, Leonard Shepherd, and Sybil Thorndike.

Otis L. Colburn.

BOSTON.

Mrs. Campbell in The Sorceress - Lackaye in The Pit—Other Offerings.

(Special to The Mirror.)

BOSTON, April 10.

Mrs. Patrick Campbell is the chief newcomer of the week in Boston, appearing at the Hollis in The Sorceress, supported by Guy Standing and the others who have appeared with her in New York. There was a large and distinctly fashionable audience. Mrs. Campbell is the only star in Boston who announces closing the theatre on Good Friday night this year.

Nance O'Neill has a varied week ahead of her at the Tremont, for she plays the leading roles in her repertoire, beginning with Magda to-night. Mata Vaiana has been withdrawn from the announcements.

Wilton Lackaye in The Pit had a big audience to greet him at the Boston to-night, for this was the first hearing here at the popular prices which draw so much money at this house. Mr. Lackaye's impersonation of Jadwin, the speculator, was effective, and he had the support of several of the players who were with him at the Hollis last year. The panic scene was given with more effectiveness than ever.

There was an added interest in The Fillbuster at the Majestic to-night, for the musical comedy was given in comparatively a new edition and the changes were all in the nature of an improvement. The only change in cast which has been made was the presence of Frank Lalor in the part of Bunny to fill the vacancy caused by the resignation of Albert Mahan. Al Holbrook is now in charge of the stage for this production, which will remain here only this week.

The Christian at the Castle Square is hardly a novelty, but the present cast is, since it includes many of those who have been added to the stock company since the original presentation of this piece here. The chief interest centred in the Glory Quayle of Lillian Kemble, who gave another instance of her suitability for characters created originally by Viola Allen. Howell Hansel played the title-role very well.

Robert Edeson and Strongheart continue their successful stay at the Park, and large business is the rule, as it has been ever since the coming of this football drama of college days.

Ward and Vokes 'A Pair of Pinks are back in town, but playing at a new house for them, the Globe. This is announced to be their last engagement here as joint stars.

Humpy Dumpty enters upon the fourth week of its engagement at the Colonial.

McFadden's Bow of Flats is back in Boston at the Grand Opera House after a long absence from the local stage.

Saved from Shame is the melodrama of the week at the Bowdoin Square, being given by the entire stock company of the house.

Things are looking up for Summer seasons in Boston, although the announcements have never been so tardy as they have been for this season.

The first positive announcement came from the Boston, where The Earl and the Girl has been secured for an indefinite run, beginning May 15.

The Globe, too, will have a Summer season with The Seminary Girl, in which Ruth Peebles will have a leading part. It looked as if Henry W. Savage would not give the Tremont its usual Summer season, as he departed for Europe without making a positive announcement, but it is now said that a musical production will be given by him for a run, opening May 22. The Royal

Chef, which had been hinted as a Summer attraction, will not be here. With the three big beach resorts fitted up to give Boston its first taste of resorts like Dreamland and Luna Park, the prospect for indoor theatricals is not encouraging.

"On Satan's Mount," the novel by Dwight Tilton (George T. Richardson, formerly critic of the *Traveler*), and Wilder D. Quint, has been dramatized by Ira B. Goodrich, Jr., and George W. Sammis was in town last week to arrange for the production this Spring. It is quite probable that Guy Standing will play the leading character.

Leonora Bradley is to retire from the stock company at the Castle Square at the end of the present month.

Ruy J. Beckhard, a Boston dramatist, has just received word that one of his plays, All for a Woman, will have its first production on any stage at Brooklyn, by the stock company at the Columbia 17. Mr. Beckhard will go on for the first performance.

Edna May is going to postpone her sailing for Europe so that The School Girl can come back for one week, playing this time at the Hollis, following Little Johnny Jones.

The Filibuster is to have a brief tour of New England before it goes to New York for its run at the Majestic.

Al. Sheehan, for so long treasurer at the Tremont, will go to Australia with Nance O'Neill, acting as personal representative of John R. Schoeffel. One of Miss O'Neill's plays will be a new version of Medea made by Thomas W. Broadhurst.

There was a quick change in plans in regard to The Gentleman from Indiana, by which Liebler and Company secured Clara Bloodgood for one of their stars, and rushed her in to fill the week at the Majestic after the closing of The Filibuster's run. Heretofore Edward Morgan has been the star of the piece.

Alice Marian Hastings was one of the hits at the performance of Richelle, which was given at the Hollis by the Emerson College of Oratory last week for the benefit of the Teachers' Mutual Benefit Association. She played Marion de Lorme and gave it an effectiveness that was worthy of professional. She made every point tell, and proved herself a young actress of far more than the ordinary promise.

Alippo Temple, Mystic Shrine, had a theatre night last week and occupied the entire Majestic at the performance of The Filibuster, which was given with special features of Shrine interest. A supper was given to the actors after the play. John Waldron, a popular member of the stock company at the Castle Square, has been a married man since Feb. 7. The bride was Mrs. Helen Davis Clarke, of Baltimore and Pittsburgh, who came to this city for the ceremony to be performed. The ceremony was performed at Young's Hotel.

Great interest is being taken in the benefit which will be given at the Tremont for Dorothea Dix Hall for stage children on the afternoon of April 25. Mary Shaw is one of the leaders in the move for the benefit, which will have an especially strong programme. The Dorothea Dix Hall Association does a splendid work for stage children, and this benefit is to provide summer outings for the twenty or more children in care of the home. The country home would be easily maintained for both Summer and Winter if professional friends who are able would join the association or buy tickets for the benefit. The home furnishes nearly all the children who appear at the various houses in this city.

Last week was an important one for theatrical measures in the Massachusetts Legislature. First, the Sunday Entertainment bill, which forbade all amusements except concerts of religious music, came up in the Senate, and was killed by a vote of seventeen to seven. Only one Senator spoke in its favor. Then the Committee on Cities presented a bill, which will decidedly modify the licensing of playhouses. It provides that this shall be done in Boston by the Mayor, and in all other cities and towns by the chief of police. There are also new conditions about the inspection and alterations of theatre structures.

JAY BENTON.

PHILADELPHIA.

Mary Manning—Weber's Stock Company—Other Attractions at Many Houses.

(Special to The Mirror.)

PHILADELPHIA, April 10.

The week opens with good prospects. Mary Manning and Joe Weber's star stock company are the new arrivals and popular favorites.

The new Lyric Theatre, now nearing completion at the corner of Broad and Cherry streets, is to be opened next Fall. It was originally leased to Charles B. Dillingham and is at present a subject for gossip, as Mr. Dillingham has given up control of the house by amicable arrangement with the owners.

Weber's star stock company inaugurated a week's engagement at the Garrick Theatre this evening to a crowded house. Joe Weber, Marie Dressier, Trixie Friganza, Aubrey Boucicault, Sam Collins, Bonnie Maginn, Frank Mayne and Sam Marion received royal welcome. Higgledy-Piggledy and The College Widower are the programmes for the week. Edna May in The School Girl follows April 17; Otis Skinner in The Harvester May 1.

Mary Manning, always a favorite, opened to a brilliant audience to-night at the Broad Street Theatre in Nancy Stair, its first representation in the Quaker City, and scored a success. Mrs. Patrick Campbell in The Sorceress will follow April 24.

This is the second and final week of James K. Hackett in The Fortune of the King at the Chestnut Street Opera House. He has been received at every performance with enthusiasm and large patronage. Primrose's Minstrels April 17; Mask and Wig Club in Mr. Hamlet of Denmark May 24.

Frank Daniels has a winner in his latest musical farce, Sergeant Brue, this being his second and last week at the Chestnut Street Theatre. Blanché Ring and a fine company add greatly to its success. It is a big production, particularly attracting the masses. The Royal Chef follows April 17 for two weeks.

The Maid and the Mummy continues at the Walnut Street Theatre to medium returns. Nothing yet announced to follow.

The Awakening of Mr. Pipp, with Charles Grapewin and a big company of forty people, this evening at the Grand Opera House was presented to full capacity of this immense building and will prove the most profitable engagement that this amusing comedy has ever played in this city. The large clientele is eager to patronize the weekly change of attractions secured by the enterprising management. Arizona April 17; The Seminary Girl April 24; Silver Slipper May 1; Primrose Minstrels 8; The Beauty Doctor 15; Little Duchess 22.

Quincy Adams Sawyer is playing to capacity at the Park Theatre. The audiences are delighted and it is good for a return date. This is its second and last week. Arthur Dunn in The Runaway week of April 17. First Production of The Great Adventurer, with Thomas E. Shea, 24, with prospects of three weeks

bridge, of Indiana, which has received much favorable comment.

Prof. Dick Richards is organizing a juvenile opera company that is intended to divert St. Louisans and others during the Spring and Summer season. The company is to appear in "Will of the Wisp," written by Hiram Wencislaus Hayes; Charles Kunkel is the composer. A long list of gifted youngsters, including Willie Rader and Hazel Smith, well known locally, are to take part.

Forest Park Highlands opens on Sunday, April 30, with the good vaudeville of which Col. John D. Hopkins is the purveyor. As I wired you recently, St. Louis is in the throes of the Sunday-closing trouble. Gov. Joseph W. Folk has, through the police of Kansas City, made that Western metropolis a "dry" town on Sunday, and in St. Louis Excise Commissioner Mulvihill, at the Governor's instance, is expected to do the same. The chances are that the attempt to close the saloons will be made at once and the disobedience or evasion of the order will be followed by cancellation of the saloon man's license. The reform is not expected to affect the Summer gardens, for the law is said not to be clear on the selling of liquors and beer in the open-air resorts on the first day of the week, commonly called Sunday. In which event, the biggest Summer garden season on record is already started. Delmar Garden this year is to be under the management of J. H. Norton, an Eastern man who has had some experience, it is reported, at Manhattan Beach. He is at present connected with the Anheuser-Busch brewery, which concern has a large proprietary interest in Delmar Garden. His plan is to give light opera, and Miss Wentworth, formerly of the Bostonians, is reported to be the prima donna. The garden is to be overhauled and all the cheap catch-penny and gambling devices of the former Jannopoulos régime are to be eliminated.

Fred C. Whitney, manager of Madame Schumann-Hink, who has had a big week here, with added personal popularity, has been in the city conferring with Madame about a new opera for next season. Mr. Whitney's other attraction coming this way is Pif, Paff, Pouf, due at the Olympic April 24.

J. A. NORTON.

WASHINGTON.

Edna May and Others Welcomed—Academy to Be Remodeled.

(Special to The Mirror.)

WASHINGTON, April 10.

The engagement of Edna May in The School Girl commenced this evening at the New National Theatre to large and fashionable audience. Fred Leslie, Jr., James Blakeley, and Fred Wright, Jr., scored strongly. Maude Adams, in The Little Minister, will follow.

George Primrose's New Minstrel company has a fine opening at the Columbia Theatre. Arthur Deming, Emil Subers, Charles McAvery, William West, Alf Gibson, and George Primrose are the comedians. William Stenberg and Spencer Kelley are leading soloists. Olio features are the Primrose Silver Shower Clog, the Hungarian Hussar Band, the Cotton Blossom Coons, and the spectacular transformation, The Evolution of the Negro. Frank Daniels, in Sergeant Brue, next.

At the Lafayette Square an excellent performance of The Princess Chic, with Sophie Brandt in the title-role, was given to a very large attendance. The company includes George C. Callahan (who is a hit as Breve, the soldier of fortune), George Thomas, Augustus Vaughan, Andrew O'Neill, John Henderson, Thomas Smith Martin, Harry Monroe, Robert Algier, George le Ogle, Mathilde Preville, Daisy Henderson, Julie Kohles, Anna Dressler, and Dorothy Williams. Lotta Williams, in The Tom Boy Girl, will follow.

After Midnight, Spencer and Aborn's melodramatic offering, new to Washington, crowds the Academy of Music. Jack Webster is a star feature. The support comprises W. F. Canfield, Adolpho Lestina, Mark Harrison, George Whitman, Joseph Redman, Master Billy Gavagan, Arthur Wells, Mabel Garrison, Ella Ringquist, Louise Barthel, Johanna Brook, Ella Beldini, Edna Toler, and others. Shepard's Motion Pictures, the fifth Sunday night exhibition, drew again to capacity. The pictures are a hit in attractive weekly change of illustration. Next week's announcement is, Tracked Across the World.

With the engagement of Francis Wilson, April 24, Ben Hur May 1, and Charles Hawtrey May 8, the season at the National Theatre will close. It will commence immediately a short season of local engagements. Manager William H. Rapley will begin alterations and improvements that will entail an expenditure approximating \$20,000 in the remodeling of the auditorium, the proposed lowering of the present private boxes, a new plan of seating arrangement doing away with the present centre aisle and eliminating the objectionable orchestra circle dividing line rail, thus making the ground floor a complete orchestra. He will put in the most modern improved pattern of chairs throughout the house, a new curtain, elaborate decorations, and the latest in electric lighting appliances. McElfratrick and Sons, theatrical architects, have the contract for the work.

JOHN T. WARDE.

PITTSBURGH.

Melodramas and Musical Pieces—Tunis Dean Resumes—Notes.

(Special to The Mirror.)

PITTSBURGH, April 10.

To-day the Bijou held two large audiences, which certainly had their appetites for active and thrilling melodrama appeased by Tracked Around the World. Next week, Wedded and Parted.

Darkest Russia attracted a large audience tonight at the Empire, and the play met with approval. The company is headed by Rachel Acton, The Gunner's Mate next week.

The Gayety has a good attraction in Smiling Island. A Country Girl is the underline.

The Avenue Dramatic company presents My Partner this week, with Ten Nights in a Bar Room to follow.

The Two Escutcheons is given by the Harry Davis Stock company at the Alvin, with Charles Richman and Annie Irish in the leading roles, while William McVay shares honors with the stars in the part of Thomas Foster. Next week, The Holy City.

Mason and Mason, in Fritz and Sultz, attracted a large audience to-night to the Duquesne. The Silver Slipper will follow.

Ben Hur began a two weeks' engagement at the Nixon to-night, and prices of admission went back to the \$2 scale. The Rogers Brothers in Paris follows.

Tunis F. Dean, business representative of the Alvin, returned to his duties last week, wearing a luxuriant growth of whiskers. His many friends have welcomed his return, and have congratulated him upon his recovery from typhoid-pneumonia.

Ethel Milton, the ingenue of the Avenue Dramatic company, was out of the cast part of last week owing to illness, and Louise Power took her place creditably. As a result of this mishap Miss Power will be Miss Milton's understudy.

Manager James E. Orr, of the Gayety, has invited the officers and directors of the local Press Club and their friends to attend the performance of Smiling Island to-morrow night.

Alice Gale and Emma Dunn, of the Harry Davis Stock company, will sojourn abroad this summer, and have engaged passage on the Celtic, sailing the latter part of June.

The Robert Mantell company passed through this city on last Thursday, and attended the matinee at the Alvin.

BALTIMORE.

Favorites Return in Old and New Plays—News Notes.

(Special to The Mirror.)

BALTIMORE, April 10.

At Ford's Grand Opera House to-night Amella Bingham appears for a week's engagement in

Mademoiselle Marni. The cast includes Frederic de Belleville, Frazer Coulter, Frederick Lyden, Dore Davidson, Winifred Siegrist, Sylvia Lynden, Madge Ryan and Amy Lesser. Smiling Hopper will be seen in Wang, supported by Marguerite Clark, Frank Belcher and Ada Deaves.

This evening Francis Wilson in Cousin Billy was welcomed to the Academy of Music. Easter's attraction will be Fritz Scheff in Fatina and Boccaccio.

Russ Whytal and his company at the Lyceum are offering Faust. Next week the company will present Richelieu.

The Seminary Girl, with Ruth Peebles in the leading role, is at the Auditorium. Nat Wills in A Son of Rest next.

Blaney's Theatre presents Lottie Williams in My Tomboy Girl, a new "comedy sensational musical drama." Miss Williams plays seven characters in three acts. Next week, When the Bell Tolls.

Al H. Wilson, the German comedian and singer who is popular in this city is playing at the Holliday Street in The Watch on the Rhine. Following will come A Race for Life.

Manager Bernard Ulrich, of the Lyric, is arranging another series of "Pop" concerts, to begin May 8.

Mary Shaw is announced for a coming vaudeville engagement here, presenting The Silent System.

CINCINNATI.

Otis Skinner in The Harvester—Other Attractions for the Week.

(Special to The Mirror.)

CINCINNATI, April 10.

After a two years' absence from the local stage, Otis Skinner returned to the Grand tonight and was warmly welcomed in The Harvester. Lizzie Hudson Collier, long leading woman of the old Pike stock company, also received a rousing reception from her numerous friends. Others in the cast were J. M. Colville, George Clarke and Marion Abbott. The Rogers Brothers follow.

The Silver Slipper, which had never reached here before, was seen at the Walnut yesterday and pleased large audiences. The company includes Snitz Edwards, Beatrice Golden, Harry Burcher, Lora Lieb, Edith Sinclair, W. H. White, Fred Freeman, Isabel Howell, May Williams and Gene Cole.

The Forepaugh stock company this week revived The Social Highwayman, which has been played here frequently before. The company appeared to its usual good advantage in this play and is pleasing good-sized audiences. Frou-Frou to follow.

New York Day by Day pleases the patrons of Heuck's.

Phil Hunt's melodramatic production, Down

AMATEUR NOTES.

The Inquantum Club, an auxiliary of the Darrach Home for Crippled Children, gave Pinnero's Amazons at Carnegie Lyceum April 4. Some of the company did remarkably well, especially Elmo L. Gridley as Count de Griville, Mrs. William Edwin Strauch as the Marchioness of Castleordan, and Georgia Gray and Hazel Stillwell as Ladies Noelle and Wilhelmina. The club has supported for four years a little crippled girl in the Darrach Home for Crippled Children and has also provided a tent with six beds at Lake Sunapee, N. H. The Summer home of the Darrach Institute, while it has furnished the Inquantum room, or larger girls' dormitory, of the New York house. The entertainment was given to further assist in the charity. It will be repeated April 11 for the benefit of the College Alumnae Association.

Members of the Yale Dramatic company presented Pinnero's four-act comedy, The Magistrate, before an enthusiastic audience, composed largely of college men and their friends, at Carnegie Lyceum the evening of April 7. The applause was enthusiastic and well merited, and bouquets were numerous. The cast was: Mr. Aeneas Posket, Mr. Hopkins; Mr. Ballamy, Mr. Brown; Colonel Lukyn, Mr. Walwright; Captain Horace Vale, Mr. Dobson; Cis Farrington, Mr. Brown; Achille Blond, Mr. Achells; Isadore, Mr. Stark; Mr. Wormington, Mr. Rogers; Inspector Messiter, Mr. Quill; Sergeant Lugg, Mr. Daniels; Constable Harris, Mr. Darragh; Wyke, Mr. Westcott; Agatha Posket, Mr. Hollister; Charlotte, Mr. Tooker; Beatie Tomlinson, Mr. Markoe; Popham, Mr. Thomas.

The Players' Club of Hancock, Mich., is rehearsing The Charity Ball, which will be given for the charity fund of Hancock Lodge, No. 109, Knights of Pythias, and be given at the Kerredge Theatre soon after Easter, probably May 17. Herbert S. Baer will be the stage director, and Mrs. Baer pianist and musical director. A number of the leading amateur players of Hancock and Houghton will be in the cast.

The Educational Alliance, which gave plays through the Winter, will try its most ambitious production, beginning April 29 and continuing for six evenings. As You Like It will be put on by members of the Alliance, and the sum of 25 cents will be charged to defray expenses. East Broadway is already excited over the preparations.

The Cercle Français of the College of the City of New York held its third annual soirée at Berkeley Lyceum the night of April 7. The programme included two French comedies, Le Billet de Loterie, by de Neuville, and Embrassons-Nous, Folleville, by E. Labiche, and a debate, "Resolved, That the Interests of the United States Would Be Best Promoted by a Further Restriction of Immigration," rendered by the students of the college in French. Between the

PROFESSIONAL DOINGS.

Will S. Rising recently staged at the Berkeley Lyceum the one-act opera, Flora Florizet, written by Doris Franck, whose parents made it the occasion of her debut.

The Show, "a magazine of stage cleverness," is the title of the readable little periodical which makes its bow to the public with its first and April number, just issued. Channing Pollock, author and press agent for the Shuberts, always busy and clever, is the editor of the little volume, which is the only magazine issued for the express purpose of creating interest in theatrical affairs, and the yearly subscription rate amounts to the munificent sum of ten cents. The initial number has an attractively designed cover, and the appropriate illustrations are fine half-tones, among them a portrait of Lillian Russell as Lady Teazle. There are some clever anecdotes, and the list of contributors to the first number includes John Kendrick Bangs, Archie Gunn, Anna Marble, W. J. Lampert, Roy Cooper Megue, Sam P. Gerson and others. The publication will be issued simultaneously from the Lyric, Casino, and Princess theatres in New York; Garrick Theatre, Chicago; Garrick Theatre, St. Louis; Hyperion Theatre, New Haven, and the Waldorf Theatre, London. It already has a circulation of 11,000 copies, appearing on the stands at 1 cent a copy. Among the contributors for the next number are Frances Aymer Matthews, Anna Marble, Edith Sessions Tupper, Theodosia Garrison, Lee Arthur, Charles Klein, Sydney Rosenfeldt, Van Ness Harwood, and other well-known people. The illustrations will be by Ernest Haskell, Archie Gunn, and Ryan Walker.

The Cornell University Club and the Cornell Alumnae Club of New York city engaged the Garden Theatre for a benefit performance of The College Widow last evening. The proceeds are to be devoted to the fund for the new athletic field at Ithaca. The house was decorated in college colors.

Annie Ward Tiffany was the guest at a dinner given by Blanch Morgan, of Proctor's 125th Street Theatre, March 29. There were twenty guests at table, and all had a delightful time. Miss Tiffany has been engaged for the Rogers Brothers' company for an Irish part in their new production, opening next August.

Marie Tempest and her company sailed from Liverpool April 8 on the *Lucania* for a month's engagement in the Empire in *The Freedom of Suzanne*.

Louis James was knocked down by an automobile the afternoon of April 7 in saving a red-headed urchin from being run over in Thirty-ninth Street, just off Broadway. He got the boy out of danger, but the automobile knocked him down. He sprained his right hand, and was going around with it in a sling later in the week.

The Orleneff company of Russian players, who presented Tchirkoff's *The Chosen People* so successfully at the Herald Square Theatre two weeks ago, gave another performance of that play April 5 at the Educational Alliance in East Broadway.

Recration is now under the editorial control of Dan Beard, so long famous for his illustrations and outdoor books. This clean and wholesome magazine is cleaner and more wholesome, if possible, than ever. Special attention is paid to the automobile, camera and boys' departments, as well as those which were justly popular under the former director's care.

The cast of *She Stoops to Conquer*, which will be revived by Liebler and Company at the New Amsterdam Theatre April 17, will be: Isabel Irving, Miss Neville; Louis James, Hardcastle; J. E. Dodson, Diggy; Mrs. Charles Calvert, Mrs. Hardcastle; Sidney Drew, Tony Lumpkin; Frank Mills, Hastings; George Holland, Sir Charles Marlow.

Professor Adolphe Cohn, of Columbia University, delivered a lecture on Molière's *The Misanthrope* last Saturday afternoon, preceding the performance of the comedy by Mr. Mansfield and his company this week. The members of the "Société Française de l'Université Columbia," who give a French play each year, have taken the boxes for the farewell performance of Mr. Mansfield's engagement in *The Misanthrope*.

IN BROOKLYN THEATRES.

This ought not to be a dull theatrical week in Brooklyn, even though the fine Spring days mark the beginning of the Coney Island outdoor shows and the shortening of the season in town, for nearly all the houses offer lively and successful attractions. At the Montauk Theatre Maude Adams is seen in *The Little Minister*, followed by the play in one act 'Op o' Me Thump. Arthur Byron is the leading man.

Babes in Toyland is at Teller's Broadway Theatre for a week's engagement.

Low Dockstader and his minstrels appear at the Majestic this week. Neil O'Brien, Carroll Johnson, W. H. McDonald, John King, W. H. Hallett, Matt Keefe, Harry Ellis, and Manuel Romain are a few of the stars and dancers.

Billy Clifford is seen at the Grand Opera House in *How He Won Her*.

Bronson Howard's *Aristocracy* is offered at the Bijou and Edna May Spooner is seen in a role requiring vivaciousness and a rollicking spirit. Harold Kennedy has a part suited to his talents. The cast requires all the favorites, including Jessie McAllister, Olive Grove, Augustus Phillips, and Ben F. Wilson.

Siberia is the play at the Folly this week.

Maurice Freeman is seen this week at the Columbia Theatre in his best impersonation as Mephisto in *Faust*. This is the most popular offering of the season by the American Stock company. Nedra Winston returned to the company after an illness and appears this week.

Another of Hoyt's comedies is produced at Payton's. The last one, *A Trip to Chinatown*, proved so successful that the Lee Avenue Theatre patrons longed for another, and this week that old favorite, *A Texas Steer*, is Mr. Payton's offering. All the favorites appear in the comedy, including Corse Payton who plays as Maverick Brander, the Westerner, who experienced hard time satisfying his once seeking constituents. A brass band is an attraction in the production.

No Wedding Bells for Her is the Kremer production at the Park this week.

Kremer plays are popular in Brooklyn, and Wedded and Parted is at the Novelty, where it has been seen before by enthusiastic audiences.

The attraction at the Gotham this week is C. A. Taylor's Queen of the Highway. Helen McGowan appears as Bell Diamond, bandit queen.

The Lyceum Stock company at Phillips' Theatre produce *Alone in the World*. The company gives able support to Emma Bell and W. C. Holden.

The Indian Maidens Burlesque company appear this week at the Gayety to repeat their success of last week downtown at the Star.

At the Star this week Al. Reeves' Big Show presents two burlesques—The Chadwick Trial and Whirlwind. In the ollie are Cherry and Bates, trick bicyclists; Leah Roy, comedian who makes his first appearance in the East this week, and Si Hassan Ben Ali troupe of Whirlwind Arabian Acrobats.

VINCENT KIRK.

At the Orpheum last week Carlotta the Marvel, Wilfred Clarke and company, Edna Ang, Signorina Mathilde Galliani, Orpheus Comedy Four, James J. Morton, Egbert Van Alstyne and Louise Henry, Jewell's Automatic Electric Manikin Theatre, the Lutz Brothers, and the Brittons comprised one of the season's greatest comedy bills. Carlotta, owing to an accident in the week, was replaced temporarily by the Tasmanians. This week Frank Keenan, Eva Williams and Jac Tinker, Carlotta, the Holmes and the Holmes' performing cats, George Wilson, Four Bards, Ed Latell, and Wiora Trio.

Last week at the Amphion George Monroe headlined a bill which included the Ten Ichi Troupe, Felix and Barry, Frank Bush, Howard's ponies, Stanley and Brockman, Carlin and Otto, and Willis and Hassan. This week, George Evans, Girard and Gardner, Cran-Brothers, Three Yoscarys, Rawson and June, Adelam and Taylor, Lawrence Crane, Tom Almond, and Mabel Andrews.

Hyde and Behman's last week featured William Gould, Eddie O'Rourke, Edgar Bixley's Musical Cookies, Sherman and De Forrest, Melrose Family, the Tobins, George Davis, and the Prentiss Trio. This week Ross and Fenton

AT THE THEATRES

To be reviewed next week:
 THE MISANTHROPE..... New Amsterdam.
 JINNY, THE CARRIER..... Criterion.
 THE HEIR TO THE HOORAH..... Hudson.

Knickerbocker—London Assurance.
 Comedy by Dion L. Boucicault, in five acts. Revived April 3.

Sir Harcourt Courtley	Eben Plympton
Max Hackaway	William H. Thompson
Charles Courtney	Ben Webster
Dolly Spanker	Joseph Whelock, Jr.
Dazzle	James Nell
Meddle	Murray Carson
Cool	Herbert Sleath
Solomon Isaacs	Herbert Ayling
Martin	Alfred E. M. Dowd
James	Ida Conquest
Grace Harkaway	Kate Phillips
Pert	Ellis Jeffreys
Lady Gay Spender	

In notable contrast to the top-sided, one-role characteristic of the average star vehicle is the cast of this famous old comedy, as revived by the Liebler management. The public responded to the offering enthusiastically and full houses were the week's record. It was an interesting object lesson to those who are always boasting of the "palmy days of the drama." Even the best of artists obtainable could not make the first acts of this classic seem anything but stilted and artificial. It was like a wooden clock of the olden time stripped of its case and showing the clumsy wheels in operation. This was made more evident by a stage management that emphasized the artificiality of the play and its lack of deep knowledge of life (it was written when Boucicault was only nineteen). The traditional was too closely adhered to, and the interpreters were permitted to talk to the audience too much. Moreover, there was the wooden regularity of crossings and other formal and old-fashioned stage business that nowadays are out of place. More modern stage direction would have been suited to the methods of the very modern actors who appeared, and given a fictitious resemblance to the too-evident artifice of the author. This was especially noticeable in the first two acts. Then the story caught both the actors and their audience and the piece went at a gallop and carried everything with it, almost farce-like.

Ellis Jeffreys brought refinement and clear-cut elegance of manner and diction to the part of Lady Gay, and was dext in her flirtatious scene with Sir Harcourt. Those who rave over the foreign voice should have heard her metallic tones contrasted with the mellow melody of Ida Conquest, an American girl, and they would have gone away more thoroughly patriotic than ever. Miss Conquest may not have been crudely rustic, but she was very girlish and sweet, with the daintiness of the primroses she wore in her hair and gown, and made her part throb in girlish harmony. Kate Phillips offended by biting off her sentences and throwing them out into the audience. Eben Plympton gave a well-rounded and masterly delineation of Sir Harcourt that made almost consistent the courage necessary for the duel in the heart of the concealed old top and round. William H. Thompson was delightful, as always, in his bluff and wholesome picturing of the owner of Oak Hall. Oak seemed the only appropriate framing for such a sturdily vital portrait of an old master by an old master. Ben Webster played with dash and was well liked by the feminine portion of his audience in his Courtly courting scenes, though flings might be picked in his playing of the goody-goody parts. Joseph Whelock won immediately with one of his empty-headed impersonations that always delight because of the clever brain and sympathetic personality it is felt must be behind it all to make the characterization so finished and throbbing. James Nell was not so fortunate, though he played with bluff and dash. Murray Carson acted Meddle in the spirit in which it was written, and which makes it but a satire on the cheap pettifogger who longs and deserves being kicked. Herbert Sleath played Cool so coolly that his lines congealed in his frigid throat and did not reach his hearers. Herbert Ayling and the others had little chance for personal distinction. Comparisons with other revivals of this play are not made, for they are too liable to be unjust and influenced by sentiment for those who have passed over. Every production, like every soul, should be judged by its own merit and deeds, for only that way lies fairness, especially in all things which are part of theatrical history. The history, too, of this piece is too familiar to make necessary a retelling of the story.

Wallack's—The School for Husbands.
 Comedy by Stanislaus Stange in four acts. Produced April 3.

Betty	Lucy Ashton
Roger	Charles Bowser
Captain Lovell	Wilfred North
Lord Drinkwell	Robson Newbold
Lord Playmore	Bruce Delamater
Sir John Manners	J. L. Jackson
Lady Bellinda Manners	Alice Fischer
Princess Assam	Frances Stevens
Lady Ainsworth	Arthur Forrest
Lady Speckle	Grace Finlins
Lady Tattle	Mrs. Ida Jeffreys-Goodfriend
Lord Foppington	William Sampson
Warrant Officer	Edward Dresser
Constable	Henry Belasco

It was an enthusiastic audience of Fischerites that packed Wallack's Theatre the night of April 3, and welcomed back to Broadway the whole-souled, breezy personality of their favorite, and responded with much din to that drowsy farce, *A School for Husbands*, that was as full of old jokes and situations as a crazy quilt is of other memories.

In London town in the year of 1720, a lady, who has been married for five years to Sir John Manners, came down stairs to find him noisily gambling with his friends, Lord Drinkwell and Lord Playmore. She shrieks her indignation at his making a tavern of their house. A nice, little family row starts. He tells her he is bored to death with her humdrum housekeeping, and, when an Indian Prince arrives with the news that she has fallen heir to a million and a half, she plucks up courage and smashes crockery in imitation of Manners' ill manners.

A month later the second act shows her ladyship in all the gorgeousness her recent windfall can supply. Her maniacal lord becomes suspicious because of this sudden wealth, not knowing its source, and challenges several people to fight, while she defends herself against the women gossips so well with her tongue, one is convinced that five years of her society would have been far from monotonous. Little Clarissa has fallen in love with the handsome and frantic love-making Prince of India, and sends him a note to come to Lady Bellinda's apartment to elope, when he shall see the candle signal in the window. Of course, Lord Foppington gets the note, and is caught there by Lady Bellinda's husband. But she palms him off on the Constable as her husband, whose suspicions and debts she settles in the last act, when she takes him, fully forgiven, to her wide-stretched arms.

Miss Fischer's art was much hampered by the artificiality and poor fitting of her material, but it is of the greatest credit to her powers that she did so much with what is almost a fantastic light opera libretto. She carried everything with breadth and dash, and with such a bubbling spirit that even her snappy speeches did not seem ill bred. It was unfortunate that the author gave her no chance to show that real feeling and deep sincerity that has made her so many friends. She showed it in one line, but that was her own, when, in response to tumultuous applause, she spoke her thanks and stammered, "I hope you mean it. If you do, I'm the happiest woman in the world."

There was more real interest in the love story of the pert little Clarissa and her Indian Prince, largely due to the natural methods and art of piquant Frances Stevens, and the enthusiastic love-making of that capital actor, Arthur Forrest. Grace Finlins caught many laughs with her assumed airs and butchered French. Mrs. Goldfinch and Mrs. Jeffreys-Goodfriend gave distinctly drawn character sketches of evil-minded

busties. Joseph Kilgour brought vigor and dash to the rollicking entertainment. Wilfred North and the other men had little to do except Jameson Lee Finney, who played Lord Foppington with artistic distinction and elegance far above his lines. The costumes were a delight to the many women in the audience, and had lines that were at least conceived with art and refinement of style.

Savoy—A Case of Frenzied Finance.
 A comedy in three acts, by Kellett Chalmers. Produced April 3.

J. Willoughby Johnson	Robert Fischer
John Wesley Johnson	William J. Farnham
Bar Scranton	Frank Hatch
Madison Spensterville	John Flood
Mr. Barre	Walter Campbell
Mr. Gilfeather	Harry Botter
Bennie Tucker	Douglas Fairbanks
Mrs. John Wesley Johnson	Emily Wakeman
Irene Johnson	Olive Murray
Daisy Johnson	Laura Lemmons
Mrs. Cramp	Ada Gilman
Amy	Clara Gould

It was to be expected that the youthful author of Abigail would make hay while there were no clouds near his horizon. The result was *A Case of Frenzied Finance*, which is moved to the Princess this week and its title shortened to the more familiar "Frenzied Finance." The farce shows the hurried pitchfork in its construction. The idea is not bad, but its working out indicates lack of knowledge of technique and the requirements of stage presentation, while full of promise of better things. It begins slowly and clumsily, but gains momentum and interest and might be helped much by better stage management and some regard to the facts of life. These may be the signs of the trunkwork.

The story tells about Benny Tucker, who is a bell boy in the Van Billon Hotel, but only "temporarily," as he says to the girl he loves. To this burlesque of some of the latest additions to New York's hosteries comes Daisy Johnson, who is a student in a polite "finishing" school. From her costume she, too, evidently needs polishing, but she is looking for her father, who is hourly expected. He is the great copper king of Arizona. She meets the bell boy, with whom she has flirted often when the girls were out for their usual fresh air parade. They don't know each others' names, but she believes him when he declares he will rise above his petty trade in fake souvenirs of the hotel and become a dealer in watered stocks. A family of other Johnsons are sightseeing through the hotel, and have lost the head of their house, who is "the leading director of funerals" in Yonkers. When he is discovered, the bell boy and others work up a good case of mistaken identity, believing he is the Copper King because their initials and hind names are the same. The bell boy gives him a tip on "P. Q. & W.," which he has overheard. Johnson consents to plunge to the extent of "fifty." Bennie translates this to fifty thousand. Because he is the Copper King the broker who has an office in the hotel does not insist on a deposit, and the deal is in full swing, with Bennie in charge of both it and the near-king, whom he conducts to the bridal suite to sleep off his inebriation in its \$16,000 bed.

The second act sees Bennie in full charge as secretary and financial manager. The pseudomagistrate is quite willing, as he is having plenty of champagne and "the time of his life." The stock begins to soar. Bennie plunges heavily, and invites the broker up to meet the daughter. The right princess comes and Bennie learns the truth, but he persuades her to pass herself off as the daughter of her father's Western enemy, who has arrived to give zest to the complication. The Wall Street man makes rash offer love to the daughter of the "funeral director" and is accepted. The real King arrives, but is locked in a pantry just long enough for Benny to get hold of a certified check for the profits, which amount to over a million.

In the third act the important scene is where the magnate's Arizona friend and former enemy constitutes himself judge and jury to decide what shall be done with this million. He overrides all precedent, and, like a true Westerner, makes his own precedent by giving it to the bell boy, whose brain made it. The King of Copper gives him his daughter, and things come out as they should when "it is to laugh."

Much of the stumbling of the first act was due to the writing and a stage management that did not help to build conviction in the minds of an audience that was anxious to be convinced. Impossible people did impossible things in impossible ways. There were too many wise lines, and that kind of cleverness which is cut out with the shears and pinned into the pages of the manuscript, like the talk of *A School for Husband*. Dialects and characters were murdered and mauled out of all semblance to anything seen or heard in America. The Western people could not be recognized as from the range, even with the brand of the programme in plain sight.

Much of the pleasure of the evening was due to the inebriated master of interments of William J. Ferguson. His "Happy Days" had the oilyunction of all wine, and his bewilderment at the deference, champagne and money coming his way, was a delight. The men were all as good as possible with their thinly sketched parts. Robert Fischer and Frank Hatch were breezy and in earnest. John Flood is always the artist, and came up to his big scene with sincerity and power enough to almost make one forgive the caddishness of the character as written down by the author. Douglas Fairbanks was mainly enough as the bell boy to give the audience delight of satisfaction when he won out in money and marriage. Emily Wakeman had little opportunity for so clever an artiste, but from her first line she had her audience waiting, ready to laugh the instant she sobbed another line, as the lacrymose wife of the coffin dealer. Olive Murray worked a bit too hard at what, she hardly knew. Laura Lemmons might have been better if there had been any love story to get her pretty teeth in, but the author had forgotten to put in a real love story.

Hudson—A Blot in the 'Scutchon.

A tragedy in three acts by Robert Browning. Re-lived with the following cast.

Mildred Tresham	Grace Elliston
Guendolen Tresham	Sarah Cowell Le Moyne
Thorold, Earl Tresham	William Beach
Austin Tresham	William Lamp
Henry, Earl Merton	John W. Albaugh, Jr.
Gerald	Theodore Hamilton
Other Retainers	Thomas Lawrence Clayton Legge Seymour Rose Thomas Irwin

Under the personal direction of Mrs. Sarah Cowell Le Moyne, *A Blot in the 'Scutchon* was presented at the Hudson Theatre last Friday afternoon for the benefit of the Music School Settlement. A fashionable audience filled every available seat at \$5 each. Consequently a considerable sum was realized for a charity that appeals strongly to the cultured and wealthy. The staging was very artistic and the costumes quite beautiful. While Wilson Barrett divided the play into four acts and made a number of changes, Mrs. Le Moyne chose to follow the text with but little variation. The sad, sympathetic story, which is more lyric than dramatic, is familiar to all "Browningites." The rash, ignorant, youthful though compromising and sinful love of Henry, Earl Merton and Mildred Tresham, the intense wrath and murderous revenge and death of Thorold Tresham, Guendolen's strength of womanhood and broad human sympathy, and the fatality of it all, teaching "the wages of sin is death," are brought out strongly even by a reading of the play.

Mrs. Le Moyne portrayed Guendolen with grace, intelligence and finesse, though her voice seemed to fail her at times. Grace Elliston as Mildred was wonderfully attractive in her dainty personality, while mirroring both the girlishness and the womanly feeling of the part. William Beach imbued Tresham with the requisite vigor, hereditary pride, courage and revenge. Theodore Hamilton, appropriately cast in the part of Gerald, did effective work. John W. Albaugh, Jr., and William Lamp as the Earl of Merton and Austin Tresham, while acceptable, were not quite up to the standard of excellence set by the others of the cast.

American—Davy Crockett.
 Five-act drama by Frank Murdoch. Revised April 3.

Davy Crockett	James J. Jeffries
Major Royston	Bart W. Wallace
Oscar Crampston	Thomas S. Lowell
Neil Crampston	George O'Farrell
Big Dan	John Marcovitch
Yonkers	Charles D. Rice
Parson Ainsworth	Walter Rice
Vatsou	Dick Adams
Dame Crockett	Mrs. Logan Paul
Bob Crockett	Little Edwinna Paul
Eleanor Vaughan	Anna Roberts

Had the title of the good, old Western idyl, *Davy Crockett*, made famous by Frank Mayo, in which James J. Jeffries, champion heavyweight pugilist, appeared at the American Theatre last week, been changed for the occasion to "Deliberation" Crockett, it would have described exactly the mood in which the heavyweight played the character. To change the language of the famous line of the play a little, he waited every time to be "sure that he was right before he went ahead," and then he went slowly. But it gave the willing crowds more time to appreciate the points, and they did it thoroughly, for there was a rapid fire of applause every time the big fellow selected a new stage location for his huge frame. When he brought in lusty young fiance posts and snapped them like pipe stems to make a fire for his unworthy rival in love, ill in his mountain hut, there were audible murmurs of admiration from the gallery. Even the famous episode of keeping the wolves from invading the cabin by barring the door with his strong right arm paled before the moment when in the face of the assembled wedding guests he forgot for a moment his drawing deliberation of speech and movement, and with the simple climax, "Whoop! I am Lochinvar!" he snatched up the white-clad lady of his choice and made for the basement door with her. The way he snatched the lady must be seen to be appreciated. It resembled a fashion dummy disappearing from a spot where it might be rained on. But it brought call and curtain-call, and Jim had to come out, and say: "I thank you all, very, very much." Jeffries looked absolutely relieved after the performance, when in a very tame three rounds of boxing with Joe Kennedy, described on the programme as only "a physical culture demonstration," he demonstrated anew that his boxing is better than his acting.

Anna Roberts made a pretty Eleanor Vaughan, and told the story of Lochinvar well in the scene in the cabin. But every woman in the house wondered how on earth she came out as good as new in her white lace wedding gown and with not even her hair mussed after that long ride on "Devilskin," just after she was so suddenly snatched into becoming Mrs. Lochinvar. Of the rest of the cast, little Edwinna Paul was most self-possessed and natural as Bob Crockett. Mrs. Logan Paul made a satisfactory Dame Crockett, and Walter Rice as Parson Ainsworth did a very little bit very well. The others call for no special mention.

Thomas E. Shea, in repertoire, is the attraction for this week.

Star—The Gypsy Girl.

Melodrama in four acts, by Hal Reid. Produced April 3, 1905.

Freckles	Gladys Smith
Bolio	Harold Selman
Irving Thorwald	George B. Miller
Ben Bolton	Teddy Le Duc
John Jack	Joseph Whelock
Murphy Mack	A. McCaskel
Blondy Dutch	J. A. Curtis
Adelaide Stanhope	Adeline Dunlap
Alice Bolton	Ensay Alton
Meg Merritt	Francis Young
Daisy Dean	Dolly Kemper

The *Gypsy Girl*, a new drama, by Hal Reid, was last week's attraction at the New Star. It proved an interesting, though quite conventional play, and was well presented by a company of more than average merit. Its story opens in a gypsy camp, where the heroine of the play, little Daisy Dean, is living as a ward of the gypsies. She is an heiress, but this fact is known only to Irving Thorwald, a scheming rogue, and his confederate, Adelaide Stanhope. These two villains offer the gypsies a large bribe to secretly put the child and her little brother out of the way. The children escape, however, aided by Ben Bolton, a tramp, and Rollo, a gypsy boy. Their enemies pursue them, but are again and again baffled. They accomplish the death of the little boy Freckles at last, but Daisy survives, and, swift retribution overtaking her cruel foes, comes into possession of the wealth they had so coveted.

Dolly Kemper, in the principal part of Daisy Dean, gave a very sprightly and pleasing portrayal of her juvenile role.

Adelaide Stanhope, "the Leopardess," was well impersonated by Adeline Dunlap, who gave a rendition clear cut and forcible, with much distinction of manner, while George B. Miller, as Irving Thorwald, was an ideal villain. Ben Bolton of Teddy Le Duc was an excellent character sketch, and Joseph Whelock was equally successful in the part of Gypsy Jack. Gladys Smith, as "Freckles," displayed much skill in handling her pathetic role, and Francis Young did some good work as Meg Merritt, the Gypsy Queen. A. McCaskel was excellent in the small part of Murphy Mack and J. A. Curtis as Blondy Dutch furnished considerable amusement by his grotesque comedy. Ensay Alton rendered her lines in a very sympathetic manner and Harold Selman pleased as Rollo, a gypsy boy. This week, Wedded, but No Wife.

New York—*The Prince of Pilzen*.

That cleverly amusing Prince of Pilzen, who remained for a long time after he made his first bow on Broadway and who since has made many visits, returned to New York last week, and was heartily welcomed by a large audience. There have been many changes in the cast. The principals at present are Carl Otto, Arthur Donaldson; Hans Wagner, Jess Dandy; Lieutenant Wagner, Ivar Anderson; Arthur St. John Wilberforce, Percy F. Ames; Francois, James Francis Sullivan; Sergeant Brie, Peter Swift; Jimmie, Stella Martine; Mrs. Madison Crocker, Louise Willis; Edith Adams, Alyma Forrest; Sidonie, Jeanette Bagard; Nellie Wagner, Marie Welsh. Their stay is indefinite. Mr. Savage has not permitted the production to deteriorate, but in every particular it is fully up to his usual standard.

At Other Playhouses.

ACADEMY.—Blanche Bates' final performances in *The Darling of the Gods* are taking place here, and next Monday, it is announced, she will appear in this play for the thousandth time.

AMERICAN.—Thomas E. Shea in repertoire is the week's attraction.

BELASCO.—Mrs. Carter continues with success in *Adrea*.

BIJOU.—David Warfield will give another extra matinee of *The Music Master* on Thursday.

DALY'S.—This is the last week of the Duchess of Dantzig. James T. Powers, in *San Toy*, will

bring out strongly even by a reading of the play.

EMPIRE.—William Gillette will be succeeded next week by Marie Tempest.

SQUEEZED BY THE SYNDICATE?

Trust Methods Disclosed in the David Belasco-Joseph Brooks-Klaw and Erlanger Suits Over David Warfield and The Auctioneer.

Many prominent theatrical people were present in the Supreme Court in County Court House on April 6, when Justice Fitzgerald began the hearing in the suit brought by Joseph Brooks against David Belasco to dissolve the copartnership which Brooks alleges existed between them for the exploitation of David Warfield and for a financial accounting, and the suit brought by David Belasco against Klaw and Erlanger, for whom Belasco says that Brooks appeared simply as a dummy partner. He asks for a dissolution of the partnership, and also asks for an accounting. As the matter stood, Justice Fitzgerald decided that the cases be tried together. Samuel Untermyer appeared for Mr. Belasco and Abraham Gruber for Klaw and Erlanger.

Mr. Untermyer asserted for his client that in the partnership Mr. Brooks had acted for Klaw and Erlanger, and that the latter firm had profited by the booking fees on the production of The Auctioneer, in which David Warfield was being put forward at the time, and which is really the bone in the throat, as it were, of both actions. Mr. Gruber, on the other side, said he would prove that Belasco knew exactly what he was doing when he entered the partnership with Brooks, but that he had wilfully concealed from his partner the fact that he was secretly sharing half of the royalties being paid Lee Arthur and Charles Klein, who were joint authors of The Auctioneer.

Lee Arthur Kahn was the first witness examined. He said he was asked by Belasco to write the play for Warfield, which was first called The Only Levi, and the name of which was afterward changed to The Auctioneer. He said he had an agreement by which he was to receive half of five to seven per cent. of the royalties, and that he was not to say anything about it to Brooks, as Belasco did not want him to know about it. Kahn said he subsequently called in Charles Klein to collaborate on the play because Belasco was giving him no help and he knew the play was being booked and did not want to disappoint the bookers. Later he admitted that Belasco worked at the stage rehearsals and said that Mr. Belasco was a "very valuable stage-manager."

Dave Warfield, looking almost as much the Music Master as he does on the stage, was the next witness. He said that the play, The Auctioneer, as originally written was nothing but "words," and that Mr. Belasco had practically rewritten it. He said he thought it was his own ability that saved the play.

Mr. Belasco then took the stand. He said that he was forty-six years old, had been a playwright and stage-manager for thirty years past. He had known Warfield since he was a boy, and, attracted by his talent, had conceived the idea of making a star of him. He said he had an idea for a play for Warfield, and in November, 1900, had made a contract to control him. He told of the evolution and production of The Auctioneer. It was a success at last, and he wanted to put it on the road. He went to Erlanger and told him he wanted a route, but Erlanger did not think much of Warfield, except perhaps as a Dutch comedian. Belasco said he was willing to stake his reputation on Warfield, and offered to give Erlanger \$300 or \$400, the usual rates for the season, and a small percentage.

Belasco continued: "Oh, to hell with percentages!" said Erlanger. "I'll tell you what, Belasco, you let me in this and I'll make the managers swallow this fellow, anyhow."

"It's not fair for you to hold me up by the throat," I replied, "after all I've done for you and the Syndicate. Don't push me to the wall. It looks like blackmail."

"Don't you dare to say blackmail to me," he said. "If you want a route you've got to let me in on this right."

Belasco said he offered twenty per cent., but Erlanger was more than disgusted and retorted:

"I want half the profits, and if you don't give me that I'll crush you out of business. I'll kick you out of this theatrical business, and hereafter you won't get another thing. If I don't get half I'll crush you."

Belasco said he took a week to think it over and then told Erlanger he could see no escape from the proposition and would give him the fifty per cent., but would insist on his own royalties as a secret author and a salary as stage-manager. Erlanger consented to the royalties, he testified, but said his (Belasco's) services could be given free, and added that no one should know of their arrangements and that Brooks would sign the contract as their representative. All checks, Belasco said, were to be paid to Klaw and Erlanger, and during the year he sent checks to Klaw and Erlanger as their share of the profits for \$30,014.

The first check was for \$5,809. The checks were introduced in evidence.

"Mr. Belasco, you sent checks to Klaw and Erlanger for \$30,014. Did you not receive as your share \$42,000?" asked Gruber.

The witness tried to answer the question in his own way, but Gruber pinned him down to an unqualified reply, and finally Belasco said: "Yes." It was afterward explained by Belasco that \$12,000 was his royalties as author.

"And how much had you previously paid for bookings?" asked Mr. Untermyer. "The Heart of Maryland's bookings cost me about \$400," Mr. Belasco replied.

Mr. Belasco further said that he had never had a contract with Mr. Brooks, and that he had never spoken more than ten words with him in his life. He said further that after Mr. Erlanger had gained his point in regard to the fifty per cent. profits to be given him he declared himself in the following terms:

"Now," he said, "remember, I want no one to know of this, or there will be an awful mess. You have had enough of Frohman. He has treated you like a dog, and robbed you right and left. I'll send Brooks to you to sign this contract. He is my agent, and will represent us, but I want the partnership in his name, so no one can say Klaw and Erlanger are your partners. If there's a row, Brooks will be your partner. If those fellows across the street knew about this they'd raise hell."

"Who were the fellows across the street?" Mr. Untermyer asked.

"Frohman and Al. Hayman," replied Belasco, quickly.

Mr. Gruber objected to this, and after a long bow of words Mr. Untermyer asked Belasco if the names had been mentioned at all. "Oh, yes; they were mentioned later," was the reply. Mr. Untermyer said that he would prove that the Theatrical Syndicate had established a reign of terror and slavery among managers and stars.

"East of St. Louis," said he, "Klaw and Erlanger have complete control; west of St. Louis Al. Hayman is in power, and in the rest of the country, including the large Eastern cities, Frohman controls the situation."

The case was continued on Friday, April 7, when Mr. Belasco was again put upon the stand and cross examined by Mr. Gruber. Mr. Belasco said that he was interested in four companies now performing, but that they were all bottled up in New York except The Heart of Maryland, which is playing in small towns in the South. He admitted that in 1900 the companies played out of the season in first-class theatres, and that Klaw and Erlanger booked them, and their fees were \$300 or \$400 for the season of each play. Mr. Belasco when asked if he had in his possession \$5,000 of the profits, said that he had only \$2,500 that he had kept for legal expenses. He said they had never opened a partnership banking account, and Klaw and Erlanger had never given him their share of the \$5,000 spoken of as copartnership funds to deposit. When asked if Klaw and Erlanger were not entitled to \$2,500 from him, he said: "If they will acknowledge me as their partner I will pay it to

them." He said that Klaw and Erlanger had tried to get Blanche Bates away from him when she was a profitable attraction, and that he was obliged to give up one-half of the profits of Mrs. Carter's tour to Charles Frohman when she became a paying attraction. He told of how he had been obliged to play his companies repeatedly in one-night stands, to make long jumps, and of how he had had to play Henriette Crosman at the Yorkville theatre three times in one season, and of how his dates were canceled by Klaw and Erlanger at the last moments. He told how the Syndicate barred him out of Washington, and how he was obliged to spend \$25,000 in securing and fitting up Convention Hall, in that city, in order that Mrs. Carter might appear there in Adrea.

The Heart of Maryland, Mr. Belasco said, was now playing wherever he could get dates for it in the towns where not kept out by the Syndicate.

He said that when Mrs. Carter played Zaza at Frohman's theatre he had to pay extra expenses, and give Frohman \$100,000 in addition. He acknowledged that he had been sued twice concerning plays of which he was the author, but said that he had won both suits. He said that when The Darling of the Gods was produced a Japanese woman, who had written a play for Klaw and Erlanger and who was in their employ, had made some charges at their instigation, and had secured some newspaper notoriety. He said that Klaw and Erlanger had had some say in the engaging of people for the cast of The Auctioneer. Mr. Gruber asked Mr. Belasco what he meant by the Theatrical Syndicate, and if they controlled the bookings, but both of these questions were objected to.

Mr. Belasco said he had in his possession some scenery, about \$50 worth, and a few costumes, remnants of The Auctioneer. When asked if he had refused to turn them over, he said: "I will turn them over to my partners, Klaw and Erlanger. I positively refuse to turn them over to Brooks." He said that when he played the Hollies Street Theatre in Boston with Mrs. Carter and Blanche Bates he had to give up fifty per cent. of the proceeds to Charles Frohman. Mr. Belasco said that he detested Klaw and Erlanger and their methods of driving hard bargains, and that if he had not felt so at the mercy of Erlanger in the matter of booking he would have struck him at their interview when he demanded fifty per cent. of the profits of Belasco's productions. He said that after being repeatedly dunned by Klaw and Erlanger he sent for Brooks.

"What for?" asked Mr. Gruber.

"To give him a piece of my mind. I was sending them large amounts from the profits, and they were trying to crush me and everybody else."

"Where is Miss Crosman?" asked Mr. Gruber.

"Klaw and Erlanger have got her from me," replied Mr. Belasco.

Mr. Belasco testified that Klaw and Erlanger never charged him a cent for booking Mrs. Leslie Carter. "They wanted to book her for prestige," he said, with a smile.

In regard to the funds in the partnership matter Mr. Belasco said they were kept in two accounts, David Belasco personally and the Belasco Company. Mr. Brooks' name never appeared in the matter on the programmes or otherwise. Mr. Belasco declared that the testimony of Lee Arthur that he told him to keep quiet about his (Belasco's) share in the royalties of The Auctioneer was false.

"Oh, to hell with percentages!" said Erlanger. "I'll tell you what, Belasco, you let me in this and I'll make the managers swallow this fellow, anyhow."

"It's not fair for you to hold me up by the throat," I replied, "after all I've done for you and the Syndicate. Don't push me to the wall. It looks like blackmail."

"Don't you dare to say blackmail to me," he said. "If you want a route you've got to let me in on this right."

Belasco said he offered twenty per cent., but Erlanger was more than disgusted and retorted:

"I want half the profits, and if you don't give me that I'll crush you out of business. I'll kick you out of this theatrical business, and hereafter you won't get another thing. If I don't get half I'll crush you."

Belasco said he took a week to think it over and then told Erlanger he could see no escape from the proposition and would give him the fifty per cent., but would insist on his own royalties as a secret author and a salary as stage-manager. Erlanger consented to the royalties, he testified, but said his (Belasco's) services could be given free, and added that no one should know of their arrangements and that Brooks would sign the contract as their representative. All checks, Belasco said, were to be paid to Klaw and Erlanger as their share of the profits for \$30,014.

The first check was for \$5,809. The checks were introduced in evidence.

"Mr. Belasco, you sent checks to Klaw and Erlanger for \$30,014. Did you not receive as your share \$42,000?" asked Gruber.

The witness tried to answer the question in his own way, but Gruber pinned him down to an unqualified reply, and finally Belasco said: "Yes." It was afterward explained by Belasco that \$12,000 was his royalties as author.

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He further testified that Charles Frohman booked Zaza and received money for it. He did not know whether Klaw and Erlanger got any of the money or not. Mr. Belasco had no written agreement with Frohman to produce Zaza, but in order to get a route for it Belasco agreed to give Frohman one-half of the proceeds, adapt the play and get the star. Mrs. Carter got only a salary out of it.

Mr. Roeder said that he himself went on the road with The Auctioneer for the two weeks before it was presented in New York. He said that later, in the office in New York, he attended to all the details of the business, while Mr. Belasco looked over the reports of The Auctioneer every week and signed all the checks. In December, 1900, Mr. Roeder said that he instructed the bookkeeper in the office to mail all checks intended for Klaw and Erlanger in envelopes addressed to Joseph Brooks.

Six letters to Brooks from the Belasco offices were offered in evidence, one from Mr. Roeder to Mr. Brooks, reading: "I have your check ready, but Mr. Belasco wants to see you before I send it," etc. Letters sent by Brooks in relation to money due Klaw and Erlanger were also introduced, and a letter from Erlanger to Roeder in relation to the Warfield and Carter routes for 1903-1904. Mr. Roeder said that Mr. Belasco gave no money to Klaw and Erlanger for booking Mrs. Carter and Blanche Bates, but the privilege of booking them as the best attractions possible. As Klaw and Erlanger were part owners of many of the theatres where Mrs. Carter and Miss Bates appeared, they probably received money from somewhere, perhaps from Frohman. Mrs. Carter and Miss Bates were starred solely under the management of Mr. Belasco. Klaw and Erlanger attended to all the bookings of The Auctioneer from the beginning, and Mr. Belasco had control of all the moneys. At the end of the season of 1902-1903, in May, Roeder himself got \$1,200, his pay for the season and for all the work he had done previously.

During the afternoon session of the Court there was quite a game of hide and seek as to the whereabouts of the original articles of agreement of the parties composing the Theatrical Syndicate. The hunt is still on. The examination of B. F. Roeder was continued, and he gave further testimony as to the amount of compensation received by him for his services in the negotiations for the production of The Auctioneer. Mr. Gruber asked Mr. Belasco what he meant by the Theatrical Syndicate, and if they controlled the bookings, but both of these questions were objected to.

Mr. Belasco said he had in his possession some scenery, about \$50 worth, and a few costumes, remnants of The Auctioneer. When asked if he had to pay extra expenses, and give Frohman \$100,000 in addition. He acknowledged that he had been sued twice concerning plays of which he was the author, but said that he had won both suits. He said that when The Darling of the Gods was produced a Japanese woman, who had written a play for Klaw and Erlanger and who was in their employ, had made some charges at their instigation, and had secured some newspaper notoriety. He said that Klaw and Erlanger had had some say in the engaging of people for the cast of The Auctioneer. Mr. Gruber asked Mr. Belasco what he meant by the Theatrical Syndicate, and if they controlled the bookings, but both of these questions were objected to.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Empire City Quartette, Harding and Ah Sid, Fistic and McInough, Estelle Wordette and company, Mademoiselle Olive, Russell and Locke, Daniel J. Harrington, Harry B. Lester, Elsie Carrick and Carrie Dumont, the Holdsworths, Bohme and Manly, the Be-Anos, H. B. Riggs, vitagraph.

Keith's Union Square.

Mary Shaw and company, Jewell's Manikins, Homer B. Mason and Marguerite Keeler, Lucy Clarke, Joe, Myra, and "Buster" Kenton, Callahan and Mack, Mamie Remington and her "picks," Press Eldridge, Treloar, Marcus and Gartelle, Pierce and Malize, John S. Ronney, Irving Jones, vitagraph.

Proctor's Fifty-eighth Street.

Anna Karenina, with William Ingersoll, Grace Reals and James E. Wilson in the leading roles. Ohio: Knox Wilson, motion pictures.

Proctor's Fifth Avenue.

Romeo and Juliet, with Henry Woodruff and Isabelle Evesson in the leading roles. Vaudeville: Juan Calcedo, Marion Garson, Twin Nices, Motion pictures.

Proctor's Twenty-third Street.

Herbert Kelcey and Effie Shannon, Henry Lee, Tom Nawn, and company, Dida (second week), Edith Helena, Lee Harrison, Four Musical Avolos, Lee Escamilllos, Brown, Harris and Brown, Swift and Barton, Harry Brown, Aaron Brothers, Rooney's Sweet Urchins, Nat Jerome, moving pictures.

Proctor's 125th Street.

The Charity Ball, with William J. Kelly, Beatrice Morgan, William Cullington, Dallas, Ten Broeke, Lambert and company, Searl and Violet Allen, Herbert's dogs, Sabel Johnson, Tascott, moving pictures.

Hurtig and Seamon's.

Eliza Proctor Otis, assisted by Hugh Ford, Twelve Navajo Girls, James Thornton, Ten Brooke, Lambert and company, Searl and Violet Allen, Herbert's dogs, Sabel Johnson, Tascott, moving pictures.

Colonial.

For his initial week as manager of this house Manager Percy G. Williams presents Cecilia Loftus, Carter De Haven Sextette, Fred Niblo, Thomas J. Ryan and Mary Richfield, Wilfred Clarke and company, Yorke and Adams, Troba, Chevalier De Loris, vitagraph.

Hammerstein's Victoria.

The Globe of Death (new sensation), Henry Miller (second week), Staley and Birbeck, James J. Morton, Grace Cameron, Smith and Campbell, Martini and Maximilian, Caron and Farnum, the Britons, vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Frank Keenan, fresh from his great artistic success at the Berkeley Lyceum, presented The System of Dr. Tarr, one of the best of the one-act plays that he had done in the little playhouse uptown. The play was fully reviewed in THE MIRROR a few weeks ago, and it is only necessary to add that it made a complete and overwhelming success as a vaudeville attraction. The reception was so cordial that Mr. Keenan was forced to make speech at several of the performances. The supporting company was excellent in every respect. Thomas Q. Seabrooke sang "A Little Street in Heaven," "The Prodigal Son" and "O'Hoolihan" from all of which the novelty has been rubbed by frequent repetition. He also attempted a few feeble jokes. John Ford and Mayme Gehru, assisted by ten very lively misses, put on a splendid dancing act that brought down the house. The opening number was an Indian song, with squaws and braves, and a quick change brought the aggregation out in a splendid array of pink costumes that made a stunning effect. Mr. Ford and Miss Gehru were at their best, and backed by the splendidly trained girls made an appeal to lovers of good dancing that was simply irresistible. Dida proved as big a puzzle as ever. Ferguson and Mack, real "variety actors," threw the audience into paroxysms of delight with their old-fashioned skull-cracking, knockabout turn. Fred Hallen and Mollie Fuller were very amusing in Election Bets. Josephine Gaasman and her "picks" scored a hit that was very much out of the ordinary. Marion Garson sang charmingly. The Brothers Melvin did a very fine acrobatic act. The Piccolo Midgets, O'Brien and Dunlo, Short and Edwards, clever musical comedians; the Noles, and the motion pictures were also in the bill.

CIRCLE.—Manager Percy G. Williams could not have made up a better bill for the closing week of this successful little theatre than the one he presented last week, if the whole matter had been planned weeks in advance. In the first place, he had the peerless Cecilia Loftus, who made her reappearance in vaudeville, after an absence in other fields of several years. To say that Miss Loftus' welcome was enthusiastic and heartfelt is putting it very mildly indeed. The cozy house could not possibly hold all the people that tried to crowd into it, and many disappointed persons were turned away. Miss Loftus' success was overwhelming, and she received a perfect ovation at every performance. She is such an absolute mistress of the art of mimicry that words seem useless in describing her performance. She gave ten imitations in all, every one photographic and phonographic in its accuracy, so that the spectators saw in succession Ada Rehan, May Irwin, Edna May, Dan Daly, Ethel Barrymore, Marle Dressler, Mabel Barrison, Letty Lind and Sarah Bernhardt in quick succession as they appear at their best. Marshall P. Wilder scored a big hit with his new "lecturette" on Japan. Eva Williams and Jac Tucker came in for more than a full share of the honors in their delightful comedietta, Driftwood, in which the winsome personality of clever Eva Williams has full play. Maxwell's Firemen Quintette, in The Fire Chief, sang splendidly and were vociferously encored. Ed Latell, with his new outfit and several new jests, made his accustomed success. The Four Bards, in their splendid acrobatic turn; Owley and Randall, presenting one of the best comedy juggling acts of the day; Techow's remarkable cats, and Aule Dagwell, with her songs, as well as the vitagraph views, helped to pass the Circle into history in a remarkable way.

KEITH'S UNION SQUARE.—Milton and Dolle Nobles were seen in Mr. Nobles' latest comedy, The Days of '49, in which they repeated the success they made on a previous visit. Annie Abbott, one of the "Georgia Magnets," puzzled the audience with her exhibition. Wood and Ray were extremely successful with their new act, all of which is in the burlesque vein. The entire turn is done in one, and in spite of this they made a pronounced hit. With a proper setting this act would compare more than favorably with many that are more pretentious. The dialogue is full of snappy lines and laughter was loud and frequent. Great Scott, a recent European importation, created something of a sensa-

tion. Mr. Scott climbs to the top of an unsupported ladder, and there does some very difficult feats of juggling, and also performs upon stringed instruments with as much ease as though he were on the solid stage. He was rewarded with abundant applause. Dillon Brothers had one or two new songs and Raymond and Caverly added some up-to-date jests to their already very funny act. The Empire Comedy Four, Cooke and Clinton, Three Yoscarrys, Ollie Young and Brother, Martin Brothers, Rich and Harvey, Rose and Hatch and the biograph also furnished excellent entertainment.

PASTOR'S.—Le Roy and Clayton headed the bill and were seen in A Horse on Hogan, which is a screamingly funny sketch. Caron and Herbert put on a new act in which they appear as a West Point cadet and a raw recruit. Much amusing comedy business in the way of burlesque drilling is introduced with good results. The bulk of their acrobatic work is about the same at before, and it is needless to say that it is extremely good. Cliff Gordon made one of the hits of his life with his quaint and clever monologue. Tom Brown and Siren Nevarro were pleasing all the time, whether as colored entertainers, Italians or Chinese. Their specialty is unique, and they need fear no competition. H. V. Fitzgerald was seen in a new one-man play, called The Mississippi Mail, in which he impersonated seven characters, with twenty-seven changes of costume. The act tells a complete story and is cleverly put together. Taken as a whole, the turn is as good as anything Mr. Fitzgerald has ever done. He carries special scenery and works as hard as ever to please. Irene Franklin, plump and pretty, offered a repertoire of new songs with her accustomed success. Dudley and Cheslyn's singing act met with approval. Other pleasing turns were given by Morton and Diamond, Armita and Burke, Neesen and Neesen, Tom Bateman, Millie Zoar, Behrend and Dannebaum, and the vitagraph.

PROCTOR'S FIFTH AVENUE.—Old Heidelberg was given a splendid production here last week and the members of the stock company had abundant opportunity to show their talents to advantage. The part of Karl was well suited to Henry Woodruff, and Isabelle Evesson did some of the best work she has done so far this season as Kathle. Gerald Griffin, as Doctor Juttner, was extremely effective, especially in the third act, in which he was very strong. Harold Hartell, Wallace Erskine, Albert Howson, Gertrude Berkley and Mathilde Deshon were among the others who played well. The olio included Thomas Q. Seabrooke, Delphino and Delmora,

who made her American debut. Miss Belfort is a fine-looking young woman, with great ease of manner and much magnetism. Her enunciation is clear, and she makes it her business to see that the points of her songs are properly driven home. She has a way of half-talking her ditties that is most captivating. Miss Belfort is heartily welcome, and will do us a favor by remaining here for a good long time. Clayton, Jenkins and Jasper made their reappearance after a long stay abroad, and were warmly greeted. Duffy, Sawtell and Duffy replaced Mrs. Yeaman and Louise Wesley most acceptably. Helene Gerard, Almont and Dumont, the Dinus Troupe, and the Biograph completed the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—Neill Burgess, after a long absence, appeared in a revival of The County Fair to record-breaking crowds last week. As Abigail Prue he kept the large audiences in constant good humor throughout the performance and curtain calls were in order after each act. He was ably assisted by the stock company, including William Ingersoll, Grace Reals, Agnes Scott, H. D. Hawley and others. The olio included Gilson and Countess, Lillian Bender and the motion pictures.

HAMMERSTEIN'S VICTORIA.—Henry Miller in Frederic Le Maire, assisted by Laura Hope Crews, headed a strong bill. The Carter-De Haven Sextette returned after a long absence and repeated former hits. Edith Helene's high notes, Bedini and Arthur's Comedy juggling and dish-breaking act; Aileen's monkey, Al Fields, Mamie Remington and her colored assistants; Three Ramblers, Aerial Shaws, and the vitagraph made the hours fly swiftly.

HURTIG AND SEAMON'S.—An excellent programme was furnished by Barney Fagan and Henriette Byron Canfield and Carleton, Eva Westcott, Carlisle's ponies and dogs, St. Onge Brothers, Misses Delmore, Martini and Max Millian, De Koo Trio, Roatino and Stevens, and the vitagraph.

PROCTOR'S 125TH STREET.—The Only Way, with William J. Kelley as Sydney Carton, proved a strong magnet last week. Beatrice Morgan as Lucie, Marion Berg as Mimi, James E. Wilson as Ernest De Farge, Scott Cooper as Mr. Stryver and Riley Chamberlin as Mr. Lorry did excellent work. The olio embraced the Basque Quartette, Marguerite and Hanley, and the motion pictures.

THE FAYS GOING TO EUROPE.

The Fays, John T. and Eva, whose entertainment, called Thaumaturgy, has caused endless

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

MARCH 25.

From the fantastic to the realistic, the Hippodrome has exchanged its divertissement, Burlesques in Fairyland, for Leo Kronau's military spectacle of America's Lads in Blue, which is intended to illustrate the life of the United States soldier in one of the forts. There is a great deal left to the imagination in this production, in which a number of young men advertise their drilling abilities in a smart, though somewhat stagey, style. The garrison artillery is represented in practice with a Nordenfeldt gun and some of the infantry go through the well-known Zouave rapid drill with agility. The bombardment of the fort is brought on with a suddenness that was so startling that it finished before we could collect our senses, but as there seemed several men wounded from the attack of the ship, which was unfortunately hidden by the scenery, there could be no question that the attack was a vivid one. In the role of red-cross nurse, Gussie Fraenkel, who was the leading soprano of the Irving Place Theatre, played an insignificant part. On the whole, the production seems to suggest that there are great opportunities in this style of spectacular diversion. Paul Clinquevall is back again at the Hippodrome, and is undoubtedly the master of his art. The comedy introduced by his assistant now seems to stand apart, and the combination was heartily appreciated.

With several well-trained baboons and monkeys, Macarte produces an excellent act, full of novel effects and greatly enhanced by a couple of dogs in a boxing bout. The turn is a finished one and Macarte knows how to make each of his tricks appear strong for a finale. There is a greater number of living animals introduced in Jean Clermont's acts than I can remember having seen before in one turn. His pony, mule and hound perform in the swing, while a couple of cocks crow to each other at his command, and a French poodle plays "Home, Sweet Home" on the piano. His versatility was much applauded. The Wopotri Trio do some very smart straight tumbling, in which they use a see-saw to throw each other into double somersaults into chairs and onto shoulders with comparative ease. They work with accuracy and present their feats with a pleasant grace. The Cole de Losso Duo are still enjoying success and do not in any way clash with James Gee, who is back on the bill with his clever wire-walking act. His finale, in jumping over six chairs on the wire, is a difficult feat which is sufficient to win him the deserved applause on its own merits, without requiring him to appear so pleased with himself in having accomplished it. Mademoiselle Louise and Robert Cottrell have changed their act to a representation of American sport on horseback, in which they figured just as strongly as they did in their previous equestrian exhibition. Walther puts his cycle against Kremer's racehorse, "Dolly Varden," nightly on their movable track, to the interest of the spectators. With a few other turns previously mentioned, the Hippodrome has undoubtedly one of the most attractive bills in London.

Carmen de Faya is a Spanish dancer appearing at the Alhambra for the first time in England, and although her face was most pleasing, her personality did not strike me as strongly as did those of the other celebrated Spanish dancers who have appeared in London. A mistake seems to lie in the position allotted to her dancing partner, Señor Aragón, who was rooted to the center of the stage in all her dances, and he seemed to detract from her individuality entirely because of that. Then, again, a change of costume would have, I think, been much in her favor, and added to the success she made. This reminds me that La Guerrero is back from the States and is to appear at the Palace Theatre next Monday, where she will produce three pantomime sketches. The Alhambra's new ballet, My Lady Nicotine, has undergone a delightful revision and is now an immense attraction at this most popular house.

The Shepherd's Bush Empire has compiled a bill mostly familiar to the American public, so Mr. Verstone, my able *confére*, writes me. Arnesen is conspicuously clever in his head balancing, and exhibits some astonishing feats on a tight wire, which were striking for both their neatness and sureness. Marba and Verity find a success in some terrible twists and tumbles given by Marba, which are really extraordinary. For Reform is the title of Hugh Stanton's sketch, which he has already made popular on this side. The Shepherd's Bush audience was not shy in welcoming him back. The Bellinis have a most wonderful command over the many beautiful cockatoos they introduce in their act. They cycle and tumble like born gymnasts, and some very pretty effects are produced on the novel pieces of apparatus used. One song was evidently enough for Hamilton Hill to keep up his strong reputation, so the audience had to be satisfied with that. A feature of the Matweef-Hugaston Troupe of Russian singers, dancers and tumblers is in one of their numbers having been at the side of Father Gapon on that terrible Sunday in St. Petersburg when the strikers were shot down by the military. Altogether, in a strong bill, Mr. Dobson, the courteous manager of the Shepherd's Bush Empire, has found many good attractions to warrant the packed houses they draw.

The meeting between the variety and theatrical managers last Tuesday, mentioned in my last letter, seemed to bode good results for the further meeting, which is to be held April 4.

The Tivoli Music Hall has appointed a new manager in Joseph Wilson, who is favorably known among the profession.

Gus Lukens, of the Four Lukens, was married last Sunday to an English girl. I wish them all happiness. The Lukens are billed to appear at the Palace Theatre the middle of May.

The Hippodrome does not seem the same without its clown, Marcelline, who sailed last week to open at Thompson and Dundee's New York Hippodrome.

The Hengler Sisters, with their mother, have arrived in London from the States, and are looking most charming, having enjoyed the voyage.

McPhee and Hill departed for the U. S. A. last week.

I am sorry to say that Miss Fredericks is not expected to recover from her serious attack of cancer. Her husband, Mr. Conrad, of Conn and Conrad, is to be sympathized with.

The Gotham Comedy Four are in future to be known as the Casino Comedy Four. J. W. Mager, the basso of the quartette, made a big individual hit while they were in South Africa, the papers commenting highly upon his voice.

The Daily Mirror's venture at the Lyceum, mentioned a few weeks ago without going into details, did not prove a financial success, because their special engagement of star artists ran up the salary list too high. The net loss was about £280 for the week.

Fiske and McDonough sailed on the Mesaba last week for America.

Many thanks for the interesting booklet and theatre news received from Keith's, in Philadelphia; also Packard's Exchange for their kind remembrances.

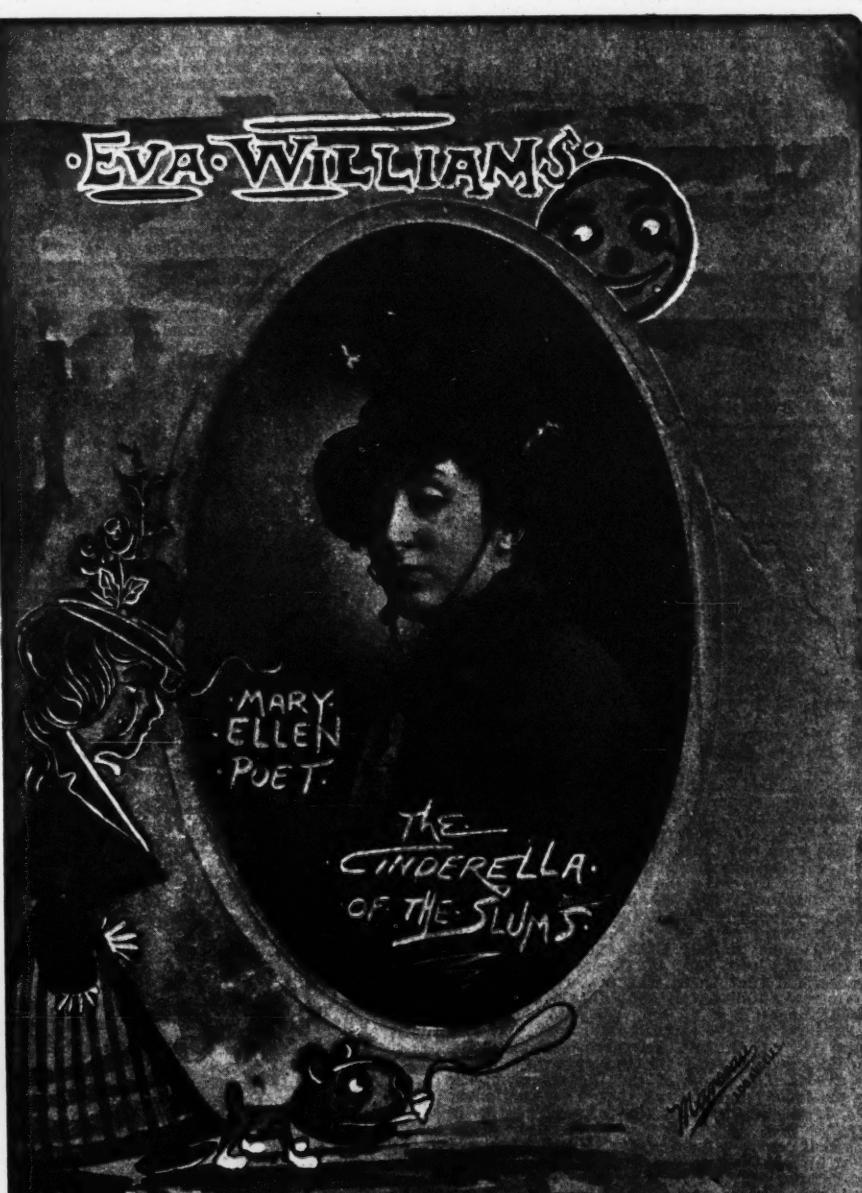
The Hoopers dissolve partnership at the end of this month, and Carl Hooper with his wife, Victoria Monks, sail for America on the New York April 1.

Barton and Ashley are making a big success at the London Coliseum.

The Three Geraldos opened at the Camberwell Palace in London and made a big success with their club-swings act. They should find many good engagements with their new act.

The Gothams, Vi Holmes and Stewart and Flitzgibbons arrived last week from South Africa. Among those who sailed for those shores are Burke and McVoy, R. H. Douglas, Mary Thorne, Walter Bellonini, Marlott Edgar and Ella Shields.

The following American teams are booked for South Africa during the next few months: Caron and Herbert, McDonald and Huntington, Phil and Nettie Peters, O'Rourke and Burnett, Burton and Brooks, Marsh and Sartella, Mr. and Mrs. Allison, Valmore and Horton, Leon Anderson, Pierce and Mazie, Stein Erretto Family, and others.



THE MIRROR presents this week a photograph of Eva Williams, decorated with some sketches by her husband, Jac Tucker. In this picture Miss Williams is shown as she appears in the charming sketch, Driftwood, which is by all odds the most pleasing offering that these clever artists have ever presented in vaudeville. Several years ago, when the late lamented "Mike" Wolff was drawing his quaint pictures, depicting life among the children of the slums, Miss Williams conceived the idea of putting one of his odd little girls on the stage. She was the first to see the possibilities of the character, and her great success is ample proof that she has thoroughly real-

ized her ambition. Nothing finer in its way than her study of the wifl has ever been done on the stage. It is art in its best and truest form, and makes an irresistible appeal to every lover of children, especially of those poor "kids" into whose lives so little sunshine comes, but who are generally cheerful, even under the most adverse circumstances. In Driftwood Miss Williams is seen at her best, and though the audience may laugh at her slang expressions there is a touch of genuine pathos running through it all that, even while the muscles of one's face are relaxed in a smile, causes a mist to rise before the eyes, for it deals with human nature.

Pete Baker, Edith Richards and the motion pictures. The continuous policy has been put aside at this house, and two performances are given daily, beginning at 1:30 and 6:30, and running until 5:30 and 10:30 p.m.

COLONIAL.—For the final week of the management of Thompson and Dundee, in conjunction with Tom W. Ryley, the bill was headed by Edna Wallace Hopper, who appeared by arrangement with Frank McKee, in a one-act play called Captain January, adapted by August Barrett from a book of the same name, written by Laura E. Richards about fifteen years ago. Captain January is an old lighthouse keeper, who has rescued a child from a wreck. She grows up to be about ten years of age, when relatives come to claim her. She refuses to leave the only "daddy" she has ever known, but as the Captain is very old the outlook is that the girl will only be with him for a short time, when in the natural course of events she will be taken ashore to live like other children. The character of "Star" gives Mrs. Hopper an opportunity to impersonate a child character, of the kind with which her first success in New York was scored. While she played it very well, the sketch did not make a vaudeville success, as it is most depressing. The supporting company included Paul Everett as the Captain, Herbert Budd as the Minister, William F. Ryan as Captain Narzo, and Kathryn Browne as Mrs. Morton. Much more to the taste of the patrons was the remarkably fine work of May Belfort, an English comedienne,

"SLIVERS" IS ENJOINED.

Frank Oakley, better known as "Slivers," the circus clown who left Barnum and Bailey to join Thompson and Dundee's forces at the Hippodrome, was last week permanently enjoined from appearing for the next two years with any company except that of Barnum and Bailey. The hearing in the case was held before Judge Davis in the Supreme Court. Oakley's counsel alleged that "Slivers" was not out of the ordinary and that his place could be easily filled. A. H. Hummel, counsel for the plaintiff, proved to the satisfaction of the court that Oakley's services were most valuable, and the temporary injunction was made permanent. Mr. Oakley on Friday evening decided to obey the mandate of the court, and rejoined the Barnum and Bailey Circus at Madison Square Garden. He was given a royal welcome by the performers and the public, and the band played "When Johnny Comes Marching Home."

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

B. F. KEITH'S**THEATRES AND
VAUDEVILLE BOOKING CIRCUIT**

Keith's Theatre,
Keith's Bijou Theatre,
Keith's Theatre,
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Violin Act
that GOES

MABELLE ADAMS

See dates ahead
All good
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A Unanimous Verdict in New Orleans

PICAYUNE

TIMES-DEMOCRAT

And then came the artist of the evening—far and away better than the "character violinist," she bills herself. Miss Adams should be in next season's Orpheum Road Show. . . . The audience knew they heard an artist of high mark.

In make-up artistic, in selections judicious, in rendition sympathetic and genuine to a degree. . . . Time after time she was recalled until she finally bowed a laughing refusal from the wings. . . . A daintier act was never seen at the Orpheum.

DAILY STATES

Undoubtedly the neatest, most complete, and artistic act on the bill at the St. Charles Orpheum for this week and quite a number of weeks back is Mabelle Adams. . . . One of the greatest treats given the patrons in a long time.

THE NEWS

Miss Adams is a violinist of rare talent and ability. A pretty face, a fine form, and undoubtedly talents. She has mastered her art, and "fiddled" herself into the hearts of her audience.

THE HARLEQUIN

A very pretty girl and a very good musician.

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

In Twenty-four Minutes of Solid Laughs and Applause.

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A BIG SUCCESS!

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WITH
Johnny and Emma Ray, Down the Pike
Direction of E. D. STAIR.

W. C. FIELDS
ECCENTRIC JUGGLER

Wintergarten, Berlin, April 1-30.

Klaw and Erlanger, next season.

BROWNING, WELP & CO.
in "THE WIDOW WISE," by Charles Horwitz

PRESS COMMENTS:

One of the most charming "skits," that has been seen at any of the local theatres for along time is "The Widow Wise," etc., etc.—Lawrence, Mass., Sun.
A musical comedy sketch, which is making a hit, is "The Widow Wise."—Fall River, Mass., News.
"The Widow Wise," a clever musical sketch, attracted much favorable attention, and won much applause.—N.Y. Herald.

CHAS. E. INNESS AND RYAN MAUDE S.

Proctor's 125th Street, New York.

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"Shame on you."

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GIGANTIC SUCCESS.

April 3-22, Casino, Nice, France. April 24-May 1, Casino, Marseilles.
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The "Sal Skinner Gal."

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The American Soprano.

Touring Europe. April 17, New Empire Palace, Shepherd's Bush, Eng.; April 24, Empire, Cardiff; May 1, Empire, Swansea.
Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

ORIGINAL
"PHROSO?"

Week April 10, Trent Theatre, Trenton, N. J.; week April 17, Empire, Boston.

WATCH FOR THE FAMOUS DRIVE!

GREENE and WERNER
BABES OF THE JUNGLE."

April 10, travel; April 17, Orpheum, Omaha; April 24, Orpheum, St. Joe, Mo.; April 30, Orpheum, Kansas City, Mo.; May 8, New Orleans. From June 1 to Aug. 21, resting at Summer home, Macatawa Park, Mich. Ball for England September 4.

MRS. WHALEN'S BOY MIKE

The Playhouse, London, England, March 16, 1905.

The Oxford, London, Eng.
Whether it be due to its unique situation on the Central London Railway, or to the excellent management of Messrs. Gilmer and Pratt, or whatever be the cause, it is a fact that business at the Oxford just now is as good as ever. We hear a lot nowadays of the badness of variety business through the competition of new pieces of entertainment, but neither this nor the fact that the present is a slack time of the year seems to affect the namesake of our premier University. The house is full night after night. About the best

turn on the programme struck us as that of Mr. Mike S. Whalen, described as an American story-teller. This gentleman is nothing short of a genius, who, seemingly all in one breath, rattles off stories in a strangely suspicious Hibernian accent, and ends by singing a song "getting at" various members of the audience before him—a "Tommy" with his best girl in the pit coming in for chaff equally with a trio in a box. Mr. Whalen also proves his versatility by turning from gay to grave and giving a pretty little recitation of what he called Italian pathos.

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T. NELSON DOWNS

THE ORIGINAL KING OF KOINS.

Never invented anything, but put more inventors in the business than any magician living. Will return to America some day with some of the most sensational illusions ever invented.

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(and Baby Helena)
The Colored Criterion Singers and Dancers.
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The American Dutch Girl.
EXTRAORDINARY SUCCESS.

A FAVORITE EVERYWHERE.

April 17, Empire, Newcastle, Eng.; April 24, Palace, Hull; May 1, Empire, Bradford, Eng.

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FRED NIBLO
"The American Humorist."

Have concluded my tour of the World, after playing in New Haven, last week. If New Haven was in France, you would never hear of Paris. American tour begins this week at the Orpheum, Brooklyn.

THE DUKE OF DURSHIRE
shed tears when parting from
O. T. FISKE and NELLIE McDONOUGH

But we had to sell in order to bring GOOD NEWS to Tony Pastor's week of April 10.

N. B.—GOOD NEWS is a novel idea suggested by Theodore Roosevelt.

CHARLES HORWITZ
Author of the best one act plays in vaudeville "The Trading Stamp Blend" for Mrs. Stuart Robson and Co. "A Horse on Hogan" for LeRoy and Clayton, "The Two Senators" for Monroe, Mack and Lawrence, "Mrs. Murphy's Second Husband" for Gracie Emmet and Co., "A Medical Discovery" for King and Gottschalk, "A Strange Boy," "A Matrimonial Substitute," "The Widow Wise," "Regan's Luck," "The Electric Boy," "A Rustic Romeo," "The Hall Room Boys" and many other hits. For terms on Sketches, Plays and Monologues address CHARLES HORWITZ, 34 East 21st St., New York.

VAUDEVILLE.

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BERT LESLIE & DAILEY

ROBERT L.

Originators and Producers of their Own Methods in the Real New Laughing Craze, GOING ABROAD.

HAMMERSTEIN'S.

Bert Leslie and Robert L. Dailey made their Manhattan debut in vaudeville, in a skit called Going Abroad, which is excruciatingly funny. The comedians are extremely clever and kept the house in great humor. They were assisted by Maude Emery and Alexander La Rue. The act is full of cleverly arranged nonsense and is bright and interesting throughout.—*New York Mirror*.

SHEA'S BUFFALO.
Leslie & Dailey, the extra attraction in a clever skit called Going Abroad, made a great hit. They are great comedians with new ideas.—*Buffalo Courier*, April 4.

OPPHEUM, BROOKLYN.

Bert Leslie and Robert L. Dailey, assisted by Maude Emery and Alex La Rue, scored a tremendous success in one of the best comedy skits ever seen in Brooklyn. Mr. Leslie's slang is the brightest that could be conceived and his delivery is intimitable.

—*New York Mirror*.

Just to get a Line on us...
April 10, DETROIT, TEMPLE
" 17, CLEVELAND, KEITH'S
" 24, PITTSBURG, AVENUE
May 1st, BALTIMORE, MARYLAND
" 8, PHILADELPHIA, KEITH'S
" 15, NEW YORK, ".....
" 22, BOSTON, ".....
" 29, PROCTOR'S, NEWARK
June 5, PROCTOR'S, 23rd ST.
We start for the coast in August. Booked then till Jan.

* IN WM. MORRIS WE TRUST *

and Doherty Sisters, which will be their return engagement.

I regret to say that Charles Leonard Fletcher was confined to his room last week with a severe attack of influenza.

REVENOC.

The Burlesque Houses.

DWNEY.—The Parisian Widows drew large and well pleased audiences throughout the week. Especially good work was done by Nelson and Milledge, Rose Carlin, Kennedy and Evans, Ben Welch, and Charles Falke. Down on the Pike and A Day at West Point were the burlesques, which were well staged. This week Imperial Burlesques.

GOTHAM.—Al. Reeves' Big Beauty Show scored a big hit with the regular patrons, who attended in large numbers and applauded everything on the bill. This week High Rollers.

LONDON.—The Majestics, including the Sisters De Faye, Anderson and Wallace and others drew well. This week City Sports.

MINEUR'S BOWERY.—The Trocadero Burlesquers, presenting A Misfit Family, and a good olio were well patronized. This week Bon Tons.

MINEUR'S EIGHTH AVENUE.—The High Rollers, in which Frey and Ferguson appear to great advantage in their new act, won hearty applause. This week Cracker Jacks.

OLYMPIC.—The Broadway Masqueraders pleased fair audiences last week. This week M. M. These's Burlesquers.

NEWS FROM A DISTANCE.

Derenda and Green write from Johannesburg, South Africa, as follows: "We arrived after a very pleasant voyage of seventeen days, and reached Johannesburg three days before our date of opening at the Empire. Our first impressions of the 'Land of Gold and Diamond Finds' were not of the best, but before we had been here a week we had made such a host of friends that now we are having a great time. It was a pleasant surprise to find such a large American colony in Johannesburg, several of whom seem to make a point of giving the 'glad hand' to all American vaudevillians visiting the town; in fact, we have found everybody, no matter what nationality, very sociable. Indeed, in our travels in many lands we have never encountered better. One of the most enjoyable events recently was a picnic given to the Empire company by a few prominent citizens to a beautiful spot called Witpoortie Waterfalls. Johannesburg is a very busy and up-to-date city and the inhabitants are keen theatregoers, but very discriminating, as they have been educated up to the very best in vaudeville. Mr. Hyman's house is doing a prosperous business; the audiences attracted nightly are most appreciative and American acts appear to be very popular. The people in the present bill are all making good, etc.: The Vedmars, Sisters Florence, Brothers Durant, Charles Fisher Opera company, Billie Barlow, the Wilsons, Charles Fanning and Derenda and Green. The management is very kind and considerate to performers and those who are fortunate enough to receive offers need not hesitate in making the trip. The entire engagement is in the form of a pleasure vacation, there being only one performance each day, except Wednesdays, when there is a matinee. The climate is one of the finest to be found anywhere, and when our six weeks' engagement ends we will be sorry to leave. However, there are six weeks in Cape Town to follow. On our return to Europe we open at the Hippodrome, Paris, for one month, and then sail for America."

A LONG VOYAGE.

Fiske and McDonough had a narrow escape from being shipwrecked on the *Manitou*, of the Atlantic Transport Line, which sailed from London on Thursday, March 16. They encountered heavy seas and adverse gales from the start, and after a week's journey had made only 1,487 miles, less than half the distance across the Atlantic. On Thursday, March 23, when in latitude 46° 29', longitude 23° 52', the shaft of the engine broke and the ship was left at the mercy of wind and waves for nearly forty-eight hours. If the defect in the machinery had not been discovered in the nick of time the engine would have crashed through the bottom of the vessel. Those aboard would have taken to the lifeboats, but it is not likely that many would have survived, as the nearest point of land was hundreds of miles away, and a tempest was raging at the time. After temporary repairs had been made the *Manitou* steamed back to Falmouth, near Land's End, on the southwestern coast of England. She reached that port on Friday, March 31. The twenty-one passengers were then transferred to the *Minneapolis*. The latter, on which Fiske and McDonough were, arrived on Sunday, April 8, almost a month from the day on which they made their start for home.

THE BURLESQUE SITUATION.

It was announced last week that, beginning next season, Miner's Bowery and Eighth Avenue theatres will join the Empire circuit, and it is said that a number of other Eastern houses will follow suit. The "Wheel" has not been turning very smoothly for the past few months, and in spite of the great amount of oil poured on the bearings there is still so much friction that it will not surprise anybody if several of the "spokes" fall out. It is more than likely that two "Wheels" will be turning merrily next season, and vaudeville performers who are not averse to playing the burlesque houses will be in a position to demand very satisfactory salaries.

BIG CIRCUS PROSPERING.

The season of the Barnum and Bailey Circus at Madison Square Garden has so far been extremely successful. There were several accidents last week. Carrie Rooney had her left arm fractured by a bad fall; Chad Wertz broke his ankle while doing a somersault over the elephants; one of the Anclottis had a severe shaking-up while doing his loop-the-loop act, and Ferdinand Valetti, an understudy for the Anclottis, made a miscalculation that resulted in the breaking of the bridge of his nose and the loss of two teeth. To-day (Tuesday) the orphans will have their annual treat, when about 7,000 little waifs will be the guests of Mr. Bailey.

WILLIAMS SECURES THE COLONIAL.

The formal announcement of the purchase of the Colonial Music Hall by Percy G. Williams, as

ELsie JANIS

Starring in

The Little Duchess

Under management of

MILTON and SARGENT ABORN.

Permanent address Hotel York.

Hurtig and Seamon's, April 17.

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MILTON and DOLLY NOBLES
Vaudeville, 1904-5.
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NEWELL AND NIBLOOne of America's
REPRESENTATIVE MUSICAL ACTS
Now booking for the Summer and next season.**Harry Thomson**

"The Original Mayor of the Bowery."

Monologue. At Liberty for Summer Parks.

Address all Agents.

I SKETCHES for Vaudeville Work

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

JOHN Mylie AND Holland CHAUNCEYComedian Leads
Featured next Season Orpheum Stock Co.
En route, Myrtle-Harder Stock Co. (Western).**GEORGE EVANS**

"THE HONEY BOY."

For address, White Rata, St. James Building. For time,
WM. MORRIS, ROBERT GRAU, and all good agents.**CLIVETTE**

president of the Orpheum Company, was made on Wednesday last. In THE MIRROR last week it was stated authoritatively that Mr. Williams would control this new theatre, and the news was received with great rejoicing by his many friends. The house opened under the new management yesterday afternoon, the attractions booked for the Circle being transferred to the Colonial, which is just two blocks above the Circle. The latter house has been closed, and there is no doubt that the large clientele built up by Mr. Williams will follow him to the Colonial. Next season Mr. Williams will conduct six theatres in Greater New York devoted to vaudeville.

JOHN W. WORLD RETURNS.

John W. World, who made a record-breaking jump of 14,000 miles to join the Buster Brown company, arrived in New York a few days ago. He and his wife left Bombay, India, on Dec. 17 last and came to New York by easy stages. Mr. World went to South Africa several months ago, and after playing an engagement at Johannesburg joined Sandow's company for a long tour of the far East. He has a wonderful collection of snapshots of himself and Mindell Kingston taken in strange countries and surrounded by natives.

HIPPODROME OPENING ANNOUNCED.

Thompson and Dundy announce that their new Hippodrome in this city will open positively on Wednesday evening, April 12, and that two performances will be given every week-day thereafter. The auditorium has been ready for some time, but the entertainment is so vast that it needed a great deal of rehearsing. A Yankee Circus on Mars will employ 350 people, and Andersonville, the big war spectacle, will require 500 men for its proper presentation.

POLI FORMS CORPORATION.

S. Z. Poll, the New England manager, has formed a corporation in Boston for the purpose of operating a circuit of vaudeville theatres in Connecticut and Massachusetts. The capital stock of the company will be \$5,000,000. Theatres similar to those already controlled by Mr. Poll in New Haven, Bridgeport, Hartford, and other cities will be established wherever there seems to be a demand for them.

VAUDEVILLE JOTTINGS.

John G. and Alice McDowell rested week of March 20 at their home in Orange, N. J., and opened March 27 on the Wallace and Gilmore circuit at Cortland, N. Y.

The article "Cosmopolitan" for Vaudeville has an interesting article on "The Future of Vaudeville in America." (See *Vaudeville Jottings*, Continued on page 9.)

A New Act, and a New Name in Vaudeville.

Miss Charlotta Weaver

Will make her Vaudeville debut early in May in a farcical sketch entitled:

"A ROMANCE AND A HOLD UP"

Written for her by CHARLES HORWITZ. The company comprises Caroline Frances Cooke, Lucy Parker, and

Lorimer Johnstone

Who are all well known as individual stars on the Vaudeville stage.

The FINISH of the ACT has the most startling and absolutely novel effect ever produced in a Vaudeville sketch.

"Life from Death or Re-Creation by Fire"

Produced under the personal management of LORIMER JOHNSTONE.

Address, Green Room Club.

THIS Paper said of

Frederic Bond and Fremont Benton's

Presentation of the "Handkerchief Number Fifteen," with a COMPANY OF COMEDIANS,

"The farce, for such it is, proved to be a screaming success, and bids fair to enter upon a long run in the vaudeville houses."

MADDOX and PROUTY

WM. MORRIS, Agent.

Last Meeting in our Spacious Lodge Room a Great Success. Decision on "How to be a Team of Men without a Street Scene"—BACK TO THE WOODS!

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F. MACK, Manager.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. Week 9-15: Chicago Opera House; Four Mortons, Alcide Capitaine, Blina, Blina and Blina, Foy and Clark A. O. Yunan, Two and Jermyn, Phyllis Allen, Testa and Moore, Allen and Delmar, Foy and Lea, D'Arcy and Chase, Sisters Gannon,—Olympic: Robert Billard, Caron and Herbert, Kathryn Osterson, Hoyt and Lee, Clifford and Burke, Mr. and Mrs. Allison, Hal Merritt, Freeze Brothers, Drake's sheep, Zara and Zara, Early and Lake, Morrissey and Proctor, Powers and Freed, Richard Miller,—Haymarket: Rose Stahl, Prevost and Prevost, Smith and Fuller, James F. McDonald, Armstrong and Holt, LaVine and Watson, McDaniel Sisters, Bowes, and boy soprano quartette, Wilson and De Monte, Shields and Paul, Avery and Healy, The Onses, Bernie and Faber, Collins Brothers,—Trocadero: Utopians,—Poli: Indian Maidens,—Jack's: Burlesque sketches,—Coliseum: Ringling's Circus.

O. L. COLBURN.

BOSTON, MASS. Week 10-15: Empire has Zutka, Stuart, Edna Aug., Harry La Rose and co., Hughey Dougherty, Melrose Troupe, Winschermann's bears, Yackley and Bunnell, Bissell and Scott, vitagraph.

—Keith's: Peter F. Dally, Albert L. Guille, Melville and Stetson, Lewis McCord, Mazus and Mazett, Al. Lawrence, Scott, Ray and Wood, Blanche Sharp, Young Brothers, Earl and Wilson, Jim Morris.

D'Alma's: Mackey's series,—Howard Atheneum: St. Louis Brothers, Jane Courtship, Latz Brothers, Parker's dogs, La Tell Brothers, Curtis and May, Willie Gardner, Mae Russell, Acker and Gilday, Patchen and Clifton, Carroll and Baker, Clarence Foster, and the burlesque co. in Web Weavers,—Columbia: Oriental Burlesques,—Lyceum: Fred Irwin's Big Show,—Palace: Gay Morning Glories,—Austin and Stone's: May June, Josephine Laroche, Benedict and Powell, Anna Dixon, Marie Glenn, May Morris, Alice Thornton, Tom Bateman, John Earle, J. H. Mack, Tom Bryant, Thomas and Payne, the Elders, Baron Little, and Constance Magri.

It is: The world general, including among the vaudeville managers, where the Senate killed the Sunday concert bill, which would have legislated out of existence the Sunday variety entertainments. JAY BENTON.

ST. LOUIS, MO. At the Columbia week 10-16 are Rice and Cohen, Bedouin Arabs, Snyder and Buckley, Walter C. Kelly, the Gleasons and Houlihan, Ford and Wilson, Four Marvilles, Emerson, and Omega, Royer and French, Harry Brown, Lulu Thiel, and the kindrome,—The Standard has the Jolly Grass Widows 10-15.

J. A. NORTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Stock will replace vaudeville 24. The bill 3-8 was headed by Valerie Berger and co., Imperial Japanese Guard, Melville, Emerson, and Stetson, George H. Wood, Mr. and Mrs. Mark Murphy, Mazus and Mazett, Al. Lawrence, D'Alma's dogs, Ferral Brothers, Campbell and Caulfield, Bianchi Sharp and the Happy Boys,—Burlesque, large, 10-15.

Tom, Archie Boyd and co.,—Westminster (George H. Batcheller, mgr.): Irvin's Big Show did good business 3-8, London 10-15,—Park (W. J. Plummer and Co., mgra.): Marie Jansen headed a good bill 3-8, which drew good houses. Others were Two Van Bards, Adams and Edwards, Roys and Roberts, and Harry La Marr.

HOWARD C. RIPLEY.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 10-15: McIntyre and Heath, Clarke Vance, the Tonsons Buckner, Speecky's bears and ponies, Four Madcaps, Smirl and Keasner, Julius Tannen, Alf. Holt, Conlin and Hastings, Stevenson and Bissell,—Academy (Harry Williams, Jr., mgr.): Cherry Blossom Burlesquers,—Item: Luna Park, which opened on March 28, is nearing completion. The park will be closed on Sundays, and no alcoholic beverages will be sold. The directors are: Frederick Ingersoll, President and General Manager; D. L. Gillespie, Vice-President; A. S. Beymer, Secretary and Treasurer, and W. W. Jimeson, Manager; also W. H. Nimick, W. M. Henderson, R. C. Hall, R. H. Boggs, George S. Davison, and William Witherow.

ALBERT S. L. HEWES.

KANSAS CITY, MO.—The bill at the Orpheum 2-8 drew large audiences. It included Emmett Corrigan and co., Lydia Yeaman's Titus, Lavender and Tomson, Paulton and Doley, Louise Dresser and Musical Ent. For 15-16: Crest, and Deneau, Plivitt, Burke and La Rue, Barry and Halvers, Mabel Adams, Ferguson and Passmore, and Howard and Bland. The Brigadiers was the Century offering 2-8 to fair business. Fay Foster co. 9-15.—Item: Manager Sam Benjamin announces that the new Majestic Theatre will open 22. The theatre is excellently located, and vaudeville will be the attraction.

D. KEEDY CAMPBELL.

PHILADELPHIA, PA.—Keith's New Theatre 10-15 presents Milton and Dolly Nobles, Annie Abbott, Midgeley and Carlisle, Charles Kenna, Press Eldridge, Empire Comedy Four, Treloar, Weston, and Melville, Mile Amors, Rich and Harvey, Jones and White, Griffith and O'Neill, Blackford, and George W. Monroe.—Bon Ton: Madame Schell's lions, Barry and Woolford, Ben Franklin, the Seyons, Pero and Wilson, Dilks and Dilks, and Daisy Linden.—Trocadero: Sam Devere's co.—Lyceum: The Merry Maidens.—Arch Street Museum continues to draw well.

S. FERNBERGER.

CLEVELAND, OH.—Keith's (L. M. Elrick, mgr.): After Chevalier, who scored an unqualified success, another strong bill 10-15, as follows: Spook Minstrels, Charles T. Aldrich, Toby Claude, Filson and Errol, Bellman and Moore, and Max and Prouty. The Star has Cleo's Entertainment, Girls 10-15. The Lyric bill for 10-15 includes O'Keefe's Imperial Japanese Guards, and other acts.—Item: Besides Ingersoll's Luna Park, which has been built on a large scale and will be ready for opening May 11, The White City is projected for Manhattan Beach and will include many big features. WILLIAM CRASTON.

JERSEY CITY, N. J. Bon Ton (Thomas W. Dinkins, mgr.): The Merry Maidens were here 3-8 to the usual good patronage. Parisian Widows 10-15.—Items: Addie Jacques, with the Rose Hill Folly co., was compelled to leave the co. here March 30, and go to a New York hospital suffering from pneumonia.—The Bon Ton will close May 15, and移 to Jersey City Lodge. Tom, he required to Philadelphia Lodge to look after George Fred of Fredo and Dare, who is sick at his home in Philadelphia.—The local lodge will be guests at the social session of New York Lodge 16.

WALTER C. SMITH.

HARTFORD, CONN.—Poli's (S. Z. Poll, prop.: Louis Kilby, mgr.): Week 3: Peter F. Dally and Lulu Girls, Looping the Globe, Miles-Stavordale Quintette, Attila Boys, Hume and Winslow, O'Brien and Havel, and Blinn, Bomm and Brrr.—Items: Mr. Poll was presented with a handsome loving cup by the local T. W. U. 5, "Dinky" Freer, press agent, was presented with a silk umbrella.—For the property that Mr. Poll purchased at Worcester recently for his new theatre he has been offered an advance of \$25,000. The usual "Poll judgment and luck."

A. DUMONT.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poll, mgr.; J. H. Dickey, res. mgr.): Dorothy Russell, Casting Dunbars, Holcomb, Curtis and Webb, Fred Nihilo, Ten Broke, Lambert and Ten Broke, Curtis and May, and Anderson and Golnes made up the bill 3-8. Week 10-15: Ten Ich! Troupe, Tiger Lillies, Quinlan and Mack, Ford and Dot West, Carr and Yule, George H. Diamond, Attila Boys.—Item: The walls of the new theatre are up and the building will be ready by Labor Day. JANE MARLIN.

PEARL KIRKWOOD.

INDIANAPOLIS, IND.—Grand (Shafet Ziegler, mgr.): Week 3-8: Watson, Hutchings, Edwards and co., Genaro and Bailey, Avery Strakosch, Mr. and Mrs. Jimmy Barry, James F. McDonald, Hughes Trio, Murphy, Willard, and Gentry, and Peters, Jessie Bartlett, Dan, 10-15.—Ennies (Charles Zimmerman, mgr.): The Utopians 3-8 scored. Brigadiers 10-15.—Item: Ed E. Daley, formerly press agent of the Grand, left 2 to act in same capacity with Gentry Brothers.

JOHN R. RINGWALT.

OMAHA, NEB.—Every one seems to like the offering at the Orpheum week of 2. Creasy and Dayne are in for large applause in their own show. Others were: Eddie Ott, Brothers Nichols and Nicholson, William Tomkins, May Vokes, Burke and La Rue, and Plivitt. Week 9: Emmet Corrigan, Five Mowatts, Norton and Nicholson, Panion and Doley. Les Dablias, Musical Kleist, Lavine-Cameron Trio.

G. W. HERRICK.

SAN FRANCISCO, CAL.—At the Orpheum March 26-1: Marquis de Bora, Haines and Vidocq, Wayne Wilshaw, William J. Kurtis, White and Stuart, West and Nevin, Sailor and Barbareto, McMahon's Watermelon Girls.—At the Chretto 26-1: Mr. and Mrs. John T. Chick, Tom Mack, Mr. and Mrs. James McCarver, Reed and Bamboo, Mabel Larson, Charles Bigney.—Fischer's 27-2: Continuous vaudeville.

OSCAR SIDNEY FRANK.

DENVER, COLO.—Orpheum week March 27: Josephine Sabat, Winona Simon, etc.,—Week 3-8: Simon Pol, Collins and Dilmore and Lester, 3-8: Simon Gardner and co., Powell's Marionettes, Herbert Brooks, Greene and Werner, the Columbias, Busch De Vere Trio, Brothers Rossi, Good business.

MARY ALKIRE BELL.

BUFFALO, N. Y.—Shea's week 3: Dida, Leah, and Dailey Italian Trio, Maddox and Prouty, 3-8: Simon and Whitaker, Hal Godfrey and co., Marcus and Garlette, Dunnin, Reday Troupe.—Reilly and Woods' Big Show was at the Lafayette Theatre 3-8.

P. O'CONNOR.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): Newcomers week March 27-2 were Will Zimmerman, Four Sensational Boises, Borans and Nevado, and Murphy and Francis. Holdovers were Peschhoff Co., Mallory Brothers, Brooks and Halliday, Mabel McKinley. DON W. CARLTON.

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S. Z. POLI, New Haven, or

WILLIAM MORRIS, No. 6 West 28th St., New York City.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Week 3: Spook Minstrels, Bellman and Moore, Harper, Desmond and Baile, Toby Claude, Filson and Errol, Elgon and Henri French.—Star (F. W. Hartlar, mgr.): Vanity Fair co. 3-8: Gay Masqueraders 10-15.

STANLEY MCKEOWN BROWN.

TOLEDO, OH.—Arcade: The Four Mortons were the top liners week 2. They never fail to please. Others were Carroll and Clark, John Ebrey Baby Baby, Dixon, Burt and Leon, Artie Hall, the Musical Goolmans,—Clark's Runaway Girls was the Empire bill.

C. M. EDSON.

NEWARK, N. J.—Proctor's 3-8 had Tom Nawn and co., Emmet De Vay and co., Cook and Hayes, Rootey's Street Urchins, Musical Avolos, Roberts, Hayes and Roberts, Knox Wilson, and the Mitchells. Splendid houses.—Waldmann's presented the Rents-Santley co.

GEORGE S. APPLEATE.

BALTIMORE, MD.—Maryland week 10-15: Mrs. Annie Yeaman and Louis Wesley, Charles Howard, Charles Mildare, Monroe, Mack and Lawrence, John Le Clair, Theodore Morse Trio, and Joe Belmont.

Miner's Bohemians are at the Monumental, Sam Devere's co. 17.

HAROLD RUTLEDGE.

CINCINNATI, OH.—Herrmann headed a great bill at the Columbia 2-8. The Ells-Nowan Trio, Al. Carleton, Alf. Holt, Heloise Titcomb, Three Musketeers, Nichols Sisters, and Bryant and Sallie also pleased.

The Dainty Duchess at People's 2-8 entertained large houses.

H. A. SUTTON.

WASHINGTON, D. C.—Chase's week 10-15: Carolla, Sam Elton, Dumond Trio, Delmore and Oneida, Stanley and Brockman, Hickey and Nelson, and Carl and Otto.—The Troubadours co. is at the Lyceum, Bohemians 17.

JOHN T. WARDE.

HOBOKEEN, N. J.—Empire Theatre (A. M. Brugemann, prop.): A jubilee bill was given at the Empire March 27-2 to fine business. Mr. and Mrs. Sidney Drew headed the bill in a humorous sketch. The Dollar Troupe, Coln's dogs, Bruce and Daupneau, Maxwell and Dudley, Walter Daniels, O'Rourke-Burnette, and Al. H. Weston pleased. Week 3-9: Brownie, Welp and co., Navajo Girls, Latina, Klein and Santley, Lawrence and Ferguson, Irving, Jones and Ethel Hoboken, Week 10-16: Mr. and Mrs. Edmund, George H. Wood, De Witt, Burns and Torrance, Ross and Brosch, Matthews and Ashley, Harry and Anna Ladell, the Roofs, Orpheus Comedy Four.

TROY, N. Y.—Band's Opera House: Vaudeville is booming and Milton Aborn's co. is drawing full houses. Bill week March 27 is Mr. and Mrs. Stuart Darrow, Carmen Sisters, Brandow and Wiley, Macy and Hall, Howard's ponies, Sidney Grant, and Hill and Sylvani. Week 3-8: Le Clair and Bowen, Mr. and Mrs. Harry Gordon and Will H. Cohen, Mary Madden, Katie Rooney and her girls, Drummer Quartette, Will Conwell and Swan, Whalen and Seares, Madame Favorita and dozes, Jack O'Toole, Coming: Great Gay Beautiful Salora, Rockaway and Coney.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.): Fred Lees, res. mgr.): Week 3-8 Mary Goggin, the "blind Melba," made a good impression. Jane Courtship and co. and Cinderella pleased. Week 10-15: Nelson-Farnum co., Fox and Ward, Marie Johnson, Sebeck, Gorman and Mooney, Adams, Edwards and co., Casto Comedy co. (M. E. Suddeth, mgr.): C. M. Cook res. mgr.): Week 10-15: The Zanzig, Milt and Mary Wood, Ward, Dupont Revere Sisters, Booker and Corley, Takagawa Japs.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Strong bill week ending 1. Co. included Monroe, Mack and Lawrence, Bice Family, Lambert and Pierce, Gorman and West, Towell, Smith and Towell, Bristol's horse and pony show. Week 3-8: Dixion, Bowers and Dixon, Newsboys' Quartette, Mr. and Mrs. Darrow, John Celzer, Conlon and Hastings, Kelly and Adams. Week 10: Henrietta De Serris, Haight and Dean, Hoch-Eaton co., Laura Deane.

SPRINGFIELD, MASS.—Poli's week March 20 had Mason and Keeler, Gillette's dogs, Stuart, Howard and Truesdale and co. Week 27: Imperial Guard, Fred Niblo, Book and Corley and Bice, Week 3-8: Eddie Steiner, George D. Duran and Lehman, Farnum Brothers, Quinlan and Mack, Blood Brothers, Clement De Leon and Henderson and Ross.—Nelson: Weber's Parisian Widows March 20-22. Crackerjacks 23-26. Imperial 27-29. Billy Clifford 9-13. In How He Won.

SCHENECTADY, N. Y.—Mohawk Theatre (Webster and Bush, mgrs.): For week 3-8: The Red Men, Frank Bush, Stanley and Wilson, Lawson and Namon, Anderson and Golnes, Ila Grannan, Gardner and Vincent. The vaudeville season will close 22. During the summer the house will be occupied by the Mortimer Snow Co. Week 3: Bruno and Russell, Joe Flynn, Kennedy and Quatrelli, Golden and Woods, Zarrow Trio, and Blinn, Katherine Nugent, and Hines and Remington.

LOUISVILLE, KY.—Hopkins' week March 26-1: Hales and Fuller, Foster and Foster, Lavine and Malone, Fern Melville, Billy Lillies, Charles, and co., Billy Lillies, and Jenkins, Jenk's monkeys. Business good. Week 2-8: The Blondells, Charles F. Seman, Hastings and Burns, Conny De Buix, Clifford and Burke, Ned Nye and the Constantine Sisters, and Kitamura's Japs.—For the same period the offering at the Buckingham was the Fay Foster co. Gay Widows 2. Business excellent. Dailey Duchess 9-13.

AURORA, ILL.—Bijou (J. C. and M. C. Morris, mgrs.): Week of March 20-26 was a record breaker. Donna B. Sol, Lent and Hyatt, May Swain, and Morris Co. pleased. Miss Sol has been engaged indefinitely. Bill week 27-2: Donna B. Sol, Lavarie Sisters, Clarence B. Norris, Frank Doyle. Week 3-9: Lavarie Sisters, Clarence Norris, Sam and May Basile.—Item: J. C. Morris left 4 for the East on business.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Julian D. Eltinge, Mr. and Mrs. Edward Esmond and co., La Carmellette, and co., Slow Town Choir, Carlisle's dogs and ponies, Reed and Shaw, Klein and Clinton, and Garnella and Shirk March 27-1. Good houses. Rose Naynon, Gracie Emmett, Gus Williams, Couture and Gillett, Brandon and Wyle, Deveau, Mills and Morris, and Ed Eustis 3-8. Good houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): Attendance continues good March 27-2. The features are Paul Conchas, Madame Slapoffski, Newell and Niblo, Jackson and Bardine, Barry and Halvers, Mabelle Adams, Apollo, and vita-gran. Week 3-9: Sidney Deane and co., Foster and Son, Quigley Brothers, Gardner and Stoddard, James H. Culkin, Carter and Waters, Brothers De Onzo.

LONDON, CAN.—Dominion Theatre (M. Kyle, mgr.): La Mahe. Brothers were the features week 3-8. Week 27-1: Mabel Barrmore and pony, Harry and Mehan, Solo, Clara Maynard and pony, Harry and Brady were also on the bill. Week 3-8: Ramsey Sisters, George W. Stewart, Brown and Wright, Nettie Willets, Warren and Howard, McCune and Grant.



Mayme Remington will feature "Obadiah," a new coon song, at Hammerstein's Victoria this week.

Tenie Russell and the Watermelon Trust are using "Farewell, Mister Abner Hemingway," with Bryant's Australians.

"On a Summer Night," the new Summer waltz song from the Satchell catalogue, has been added to the repertoire of several well known acts.

The Orpheus Comedy Four say "Please Come and Play in My Yard" is a big success in their act.

Rena Arnold is having success in vaudeville singing "Shame on You," a new coon song oddity, which Joseph W. Stern and Company consider one of the biggest successes they have ever published. Pat Rooney's Street Urchins are also making a feature of this song.

Floyd Redledge made a good impression at the Colonial Music Hall with Evans and Shields' latest waltz ditty, "Waltzing with the Girl You Love."

Burt Green's "Ain't Anybody Ever Goin' to Buy?" continues to be featured by headliners, who write the publishers that the song is "knockout" with them all over the country.

The Washingtons, singing and dancing act, have just returned from London, and are featuring with much success "Honey I'm Waiting." Dorsey and Darrell, who were Proctor's recently, have added this song to their repertoire and state that they have succeeded in gaining numerous encores at every performance.

Fred J. Hamill and Percy Wenrich have written a new ballad, entitled "Daisy Dear," a song with a very pretty melody and story, which will be featured by Laura Davis in her new singing act.

Elsie Leslie and Milliken and Solzi are singing "Just Across the Bridge of Gold," a new ballad published by Harry Von Tilzer. The latter are illustrating the song with very pretty slides, which have just been issued.

The feature of the musical programme at Proctor's Fifth Avenue Theatre this week is "Slippery Day," the new novelty two-step published by Golding Music Company, 55 West Twenty-eighth Street, New York.

The World Comedy Four are making a big success with Ed S. Brill's songs, "Heroes That Wear the Blue," "The More I See of Other Girls the Better I Like You," and "Miss Katy Did."

"Nita," the new Southern love serenade, published by the Tolbert R. Ingram Music Company, Denver, should become universally popular, if the rapid strides this song has made in the West is any criterion.

Harry A. Bailey, for many years well known to the profession, is now located at 42 West Twenty-eighth Street, in connection with the professional department of the Gotham Music Company, where he will be pleased to greet his old friends and make new ones.

Charlotte Havencroft, violinist, is using "In the Shade of the Old Apple Tree" over the Honkine Circuit. Jerry Melrose and McCune and Cahill are also using it. Frank and Jen Latona, with the Orpheum Show, are featuring this song, and write that it is the big hit of their act.

The Trocadero Quartette, a feature act in vaudeville, is using Satchell's "By Gone Days in Dixie," with success.

The Twin City Quartette and the Trans-Atlantic Four are using five new Haviland songs.

Among the popular illustrated songs this season, "On the Farm in Old Missouri," published by the Continental Music Company, may be mentioned. This song has a large following in the profession and is enjoying a steady sale.

Joseph W. Stern and Company have secured the publishing rights of a new musical extravaganza, entitled Kafkovalium, which is to be produced May 15 at Hyde and Behman's Theatre, Chicago. The libretto is by Allan Lowe, author of The Isle of Spice, and the score by George Rosey, author of "Honeymoon," "Handicap," "Espanita," and other well-known musical numbers. The plot of the extravaganza is said to be quite out of the ordinary, while Mr. Rosey's musical score gives promise of placing him with the successful operatic composers.

Dorothy Russell scored a success at Keeney's Brooklyn theatre, recent with Joseph E. Howard's waltz song, "Julie Dooley."

"Her Boy in Blue," "Feelin' You," and "Does This Train Go to Heaven?" are extremely popular numbers in the catalogue of the Theatrical Music Supply Company. Among the other songs published by this enterprising firm which are meeting with success may be mentioned "I Ain't Got No Money," "Emerald," "Buster Brown" (Master Gabriel's song success in Buster Brown), "Don Drop In at Dene Drot Inn," and "When I was a Barefoot Boy," a charming ballad of childhood days.

J. K. Emmett, in conjunction with his company, is featuring "Pal of Mine," one of this season's ballad successes. Published by Leo Feist.

Eddie Leonard, in vaudeville, is featuring "Tickle Me," a new song by Ed Madden and J. B. Muller. He called the publisher, P. J. Howley, on the long distance phone, saying it was one of the best encore bringers he has ever used.

Madelaine Clark, who is at Phillips' Lyceum Theatre, Brooklyn, never fails to score with "Just Across the Bridge of Gold," "It's Vacation Time," and "Every Little Bit Helps."

The Metropolitan Ladies' Quartette have added to their repertoire "The Heroes That Wear the Blue," "My Lady Moon," "Miss Katy Did," and "The More I See of Other Girls the Better I Like You."

"Luzon," the intermezzo by Eugene Ellsworth, continues to be a popular favorite with orchestra leaders throughout the country.

Al. Murphy and Earle Johnson are two new men in song writing business and their first two attempts, "Frenzied Finance" and "Coole Oolie-Japanese," will be published in a few days.

Alice Jennings, Marion Blake, Amy Bernard, Lynne Sisters, Lillian Jemmett and Rose Jeannette are all featuring Jerome and Schwartz's new song, "My Irish Indian." Published by Jerome H. Remick and Company.

"Under the Banana Tree," published by G. W. Setchell, bid fair to become one of the most successful novelty songs of the season. It has a large following among well-known singers.

Elsie Leslie is singing "Good-by, Sis," and Agnes Behler reports success with "What the Brass Band Played," both of which are published by F. B. Haxland.

"Dearie," one of the most recent songs by Clare Kummer, will be the feature song with Sally Fisher in the production of Sergeant Blue. Miss Kummer, whose songs are published exclusively by Joseph W. Stern and Company, is the composer of "Egypt," a song which attained much success in the Chinese Honeymoon production in London and in The Girl from Kay's in New York.

Ethel Robinson is featuring "I Ain't Got No Money," a new coon song, published by the Theatrical Music Supply Company. Tascoff is also singing this song with much success.

"Meet Me Down at Luna, Lena" is the new Summer waltz song published by the Theatrical Music Supply Company. This number is already in the hands of the profession, and will be featured at all beaches and parks during the Summer. Henry Frantz composed the melody, which is very catchy, and the words, by Brady and Johnston, are the sort that will take with all classes.

William A. Brady's big musical production, Around Chicago, will begin a Summer engagement at McVicker's Theatre, Chicago, about April 25. Book and lyrics by Fredrick Ranken, music by A. Baldwin Sloane. Simple Simon, a new musical farce by Brown and Wood, will open around May 1. The music of both comedies will be published by Charles K. Harris.

Lillian Spencer, now in the Far West, is singing "Honey, I'm Waiting." The Settles, singing and dancing team, are also featuring this song, and write that it never fails to score.

May Brefort reports success with Madden and Mullen's new song, "Tickle Me." It is published by P. J. Howley.

The Gillette Sisters, with the Trans-Atlantic Burlesques, and Mollie Williams, comedienne, are featuring "It's Vacation Time" and "Every Little Bit Helps."

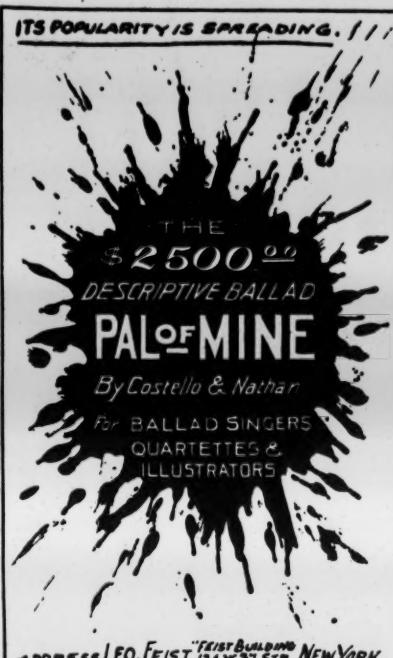
J. Knox Gavin and Jennie Platt, presenting in vaudeville The Stolen Kid, a novel comedy sketch, are singing Ed Brill's quaint comedy song, "Miss Katy Did." Mr. Gavin states that through this song, during a recent engagement in Boston, he booked five clubs in as many minutes.

Williams and Foster and The Gold Dust Twins are using "What the Brass Band Played" and "Oh! Oh! Sallie," both of which are published by F. B. Haxland.

Pearl Danforth, singing and dancing comedienne, writes G. W. Setchell that she scored a tremendous success at Keith's, Boston, with "Tommy." Don Ramsay's new song, which is gaining many new friends. Miss Danforth's rendition is very pleasing.

Joseph Maxwell's Fireman Quintette, who were in the Circle last week, made an especially good im-

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The Chas. K. Harris Herald

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All baby songs written this season have fallen by the wayside with the exception of Harris' beautiful, pathetic child song, WHICH I DON'T THEY PLAY WITH ME?

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"LINDA" | "HELLO" | "BE ON YOU" | "GOLDEN LINE"
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LEE OREAN SMITH

Musical Director, Composer, Arranger.

Address care JOS. W. STERN & CO., 34 E. 21st St., N. Y.

In answering these advertisements please mention
THE MIRROR.

expression with several of Mr. Maxwell's latest songs. He made a feature of his new waltz song, "When the Man in the Moon Looks Down," and the other members of the company sing, "You're Just a Little Bit of Sugar Cane," "Mr. Martha Jane," and "Won't You Wait." Neille Dear," all of which are published by Joseph W. Stern and Company.

Marie Laurent has been scoring with Kendie and Paley's song, "Won't You Fondle Me?" Published by Jerome H. Remick and Company.

Among the well known performers singing "Meet Me Down at Luna, Lena" may be mentioned Ruth Garnett, Orpheus Coventry Boys, Messenger Boys' Trio, De Vaue Sisters, Collins and Hawley, Mr. and Mrs. Sam King, Norris, Madge Fox, Wood and Berry, and the American Trio.

The following songs are the reigning successes from the house of Harris, and written by Mr. Harris and his staff of composers: "I'm Trying So Hard to Forget You," "Waltzing With the Girl You Love," "Sweet Maid Divine," "Why Don't They Play With Me?," "Down in the Vale of Shenandoah," Farewell, Sweetheart May," "Just a Gleam of Heaven in Her Eyes," "For Sale, a Baby," "I've Got My Fingers Crossed, You Can't Touch Me," "Sweet Sana-oo," "You're the Sweetest Flower That Grows in Tennessee," "I'm Going to Leave You," "Sunday Morning When the Church Bells Ring," "Nobody But You," "Come, Take a Trip in My Airship," "Albany," and "Jim Badger." These songs are featured by a large number of well known singers, and are enjoying a steady sale throughout the country.

Al. Lester, comedian with Charles E. Blaney's new play My Tomboy Girl, is singing with much success play and Barron's Honey, I'm Waiting."

Adaline Francis is featuring Fogerty and Mullen's new Irish song, "Paddy's Day." It is published by P. J. Howley, 41 West Twenty-eighth Street, New York.

Johnson and Wells are using "Every Little Bit Helps" and "Abraham."

The Metropolitan Ladies' Quartette is meeting with success singing "When the Sun Sets," "Turn to the Sun," and "Mandy Lou." Published by the Gotham Music Company, 42 West Twenty-eighth Street.

Laura Comstock has just included "My Irish Indian" in her repertoire and says it is the biggest thing in her act. Published by Jerome H. Remick and Company.

The Two Johns company, just closed after a successful season on the road, made a feature of "Blue Bell," Nat Hewins, with the company, used "Longing for you" and "Please Come and Play in My Yard" with much success.

Charles G. Sheriff, whose mimicry act is proving a success from start to finish, is using two of Joseph W. Stern and Company's ballads, "When the Harvest Moon Is Shining on the River" and "When We Listened to the Murmur of the Pine," with success. Both of these ballads give much promise.

Rita Redmond, soprano, is now playing the leading Eastern vaudeville houses and is scoring nightly with "Pal of Mine" and "Honey, I'm Waiting."

Gordon and Doyle are using "Uncle Sammy" and "Honey, I'm Waiting" and report success with them. They are published by Leo Feist.

Stanley and Cheslyn are singing "Good-by, Sis."

"Oh! Oh! Sallie," and "Don't Be So Mean," and with the publisher, F. B. Haxland, that they never fail to score with this trio. Another song from this house which is making rapid strides toward a Summer success is "I'm Going to Meet Birdie To-night," by Jack Drislane and Theodore Morse.

A novelty act in vaudeville which both critics and public have pronounced a welcome acquisition is the musical monologue presented by Augusta Glose. During her New York engagement at the Circle and Orpheum theatres Miss Glose featured new song by Annie Hawley, entitled "When She Walks Like This," a musical travesty on the different styles of walking. It is published by Joseph W. Stern and Company and gives promise of being a success.

ENGAGEMENTS.

Engagements made by the Engagement Department of the Actors' Society from March 23 to 29: Ruth Holt, William T. Shea, Hudson Lister, Mrs. Lillian Vernon, Dorothy, R. V. Foster, Charles N. Kline, John Morrissey, Florence Rockwell, for Imperial Theatre, in Providence; Virginia Ackerman, for vaudeville; Thomas Irwin, Clayton Legge, for Mrs. Le Moyne; Eleanor Browning, for the Avenue Theatre, in Pittsburgh; Daniel Hanlon, for Lester R. Franklin, and Charles Chappelle, for The Squaw Man.

Guy Bates Post, for Joel lacey the lead in The Heir to the Hoof, which will open at the Hudson Theatre April 10.

Elizabeth Morgan, for the Sheedy Stock company, in Fall River, Mass., for the Summer.

Will M. Carroll, by Chase-Lister Stock company, for specialties and business representative.

A. C. Robinson, as manager of the Vaughan Glaser Stock company during the Summer season at Detroit, and re-engaged by Havlin Brothers for next season.

Richard Allen, by W. A. Brady, to follow Arthur Forrest as Raymond Gormley in Abigail, beginning April 1 at the Savoy Theatre.

Pearl J. Ford, as leading ingenue with Billy (Single) Clifford, in How He Won Her.

Mrs. Louis Prince, for The Rollicking Girl, at the Herald Square Theatre, April 17.

Nathan Aronson, who lately played Ruby in Hearts of Oak, is now playing Oswald in Ghosts.

Fannie Brough will be seen as the principal member of Arnold Daly's company in George Bernard Shaw's Mrs. Warren's Profession next season.

T. C. Hamilton, for the Summer and next season with Melville B. Raymond's The Seminary Girls, and Charles Chappelle, for The Squaw Man.

Alice Lonnon has been re-engaged by E. S. Willard for his tour of America next season.

Isabel Irving, by Liebler and Kyle Believ in the revival of She Stoops to Conquer, at the New Amsterdam Theatre, in New York, April 17. Miss Irving's role will be Miss Neville.

Adele Hamilton, who has been spending the Winter in London, by the Barling Brothers, to appear in the support of Constance Collier in a new play, written by Vicar J. Gorleston, entitled Lord Danby's Love Affair. After a tour of the provinces the company will be seen in London.

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CORRESPONDENCE

(Continued from page 7.)

BELLEVILLE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Christian 4 pleased. Fortune Teller 14. Helen Grayce was entertained at Colonel J. L. Thompson's, the coal operator, who is her uncle and with whom live her sisters. She is the daughter of the late General Brisbin, U. S. A., and has a brother an officer in the navy and one also in the army.

LEAHANON.—ACADEMY OF MUSIC (George T. Spangler, mgr.): West's Minstrels March 30 pleased top-heavy house. Lydia Main in "Second Fiddle" 31; good business; excellent co. Burke-McCann Repertoire co. 3-5. Plays: Irish Noddyhawk; Soldier in Ranks, Two Orphans; Broken Home, Cowboy; Parcher; good co.; fair houses. Runaways 6. De Wolf Hopper in Wang 12.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Katzenjammer Kids March 31 failed to please; fair house. West's Minstrels return 1; good performance to two good houses. Howe's Pictures 4 satisfied fair house. Rose Coghlan in Diplomacy 5 deserved better patronage. Factory Girl 8. De Wolf Hopper in Wang 10. Fortune Teller 11.

GREENVILLE.—LANDS OPERA HOUSE (Holby and Co., mgr.): Struggle for Gold March 10; satisfactory business and co. Liberty Belles 15; good business and co. Little Homestead 18; satisfaction. When Women Love 23; co. and business good. Isle of Spice 31; S. R. O.; fine performance. The Strollers 10.

LATROBE.—SHOWALTER'S NEW THEATRE (W. A. Showalter, mgr.): Last Rose of Summer March 22; good business and performance. Village Postmaster 27 pleased large audience. Fortune Teller 31; fair performance to capacity. When Women Love 7. Human Hearts 11. Liberty Belles 17.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shimabrook & Gross, mgrs.): For Fair Virginia 1; fair performance to poor houses. Verna May Comedy co. 3-5; clever co. to fair business; fair performance. "Way Down East" 3.

UNION CITY.—REYNOLDS' OPERA HOUSE (J. C. Reynolds, mgr.): Romeo and Juliet 4; good co.; full house.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Quincy Adams Sawyer March 30 pleased good house. Village Postmaster 4; fair attraction and house. Fortune Teller 12. Volunteer Organist 14. Royal Slave 18. When Women Love 21. Garrison Stock co. 24.

BUTLER.—MAJESTIC THEATRE (George N. Burkhardt, mgr.): Isle of Spice 1; fine performance; good business. Erwood Stock co. 3-8; fair; good houses. Babes in Toyland 11. Girls Will Be Girls 24.—KEAGGY THEATRE (Frank Good, mgr.): Black Crook, Jr. 6. Ramblers 19.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Verna May Stock co. March 29-31; Plays: Night in Chinatown; On the Mobile, Roxy's Mine, Danites, Western Romance, and East Lynne; good houses; pleased. Sun's Minstrels 3 pleased fair business. Faust 4 satisfied medium house.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Isle of Spice March 29; first-class performance; S. R. O. Girls Will Be Girls 6. Beauty Doctor 11. Human Hearts 15. Silver Slippers 27. Faust 29.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): When Women Love March 30; fair play and co. Why Girls Go Wrong 5 canceled. Black Crook, Jr. Burlesques 8. Jerry from Kerry 11.

KANE.—TEMPLE THEATRE (H. W. Sweeley, mgr.): R. J. Erwood Stock co. March 29-31 in Rocky Mountain Wolf, Jesse James, Power of Gold to very light business. Girls Will Be Girls 8. Babes in Toyland 10. Caught in Web 12. Beauty Doctor 15. Isle of Spice 18.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, mgr.): U. T. C. March 29; large audience; pleased. Beauty Doctor 30 pleased large audience. Caught in Web 5; poor business and performance. James Boys in Missouri 7. Arizona 8. Devil's Auction 12.

EASTON.—ABLE OPERA HOUSE (William K. Detwiler, mgr.): Lew Dockstader's Minstrels 3; packed house from pit to dome; excellent. "Way Down East" 4 pleased good audience. Keller 10. Phelan Musical co. 11-15.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Babes in Toyland 6. York State Folks 7. Corse Payton Stock co. 10-15. W. B. Patton 17. Ezra Kendall 19. Beauty Doctor 22. Liberty Belles 27.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Katzenjammer Kids March 30; satisfactory performance to good audience. Sam T. Jack's Burlesque co. 1 disappointed large male audience. Village Postmaster 7. Sign of Cross 14.

YORK.—OPERA HOUSE (B. C. Bentz, mgr.): Puddler 3; good co.; light house. Keller 4; capacity audience delighted. Volunteer Organist 5; good co.; fair business. Chicago Stock co. 10-15. Girl from Kay's 13.

SUNBURG.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Factory Girl March 30 failed to give satisfaction to small audience. Twelfth Night 3; small audience. Isle of Spice 7. Fortune Teller 13. Silver Slippers 15.

SHARON.—MORGAN GRAND OPERA HOUSE (Lee Norton, mgr.): Babes in Toyland March 31 pleased fair audience. Girls Will Be Girls 1; big business; pleased. Arizona 5. York State Folks 6. Vallonia (local) 7. Robert Mantell 12.

PUNXTAWNEY.—MAHONING STREET OPERA HOUSE (F. W. Weyman, mgr.): Village Postmaster 29 pleased fair house. Fortune Teller 30; good co.; pleased good house. Human Hearts 12.

BELLE VERNON.—OPERA HOUSE (M. B. Wiloughby, mgr.): Rogers March 23-25; poor business and attraction. Wayward Son 29; good performance; fair business. Jerry from Kerry 10. Great Albini 20-22. Shore Acres 26.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Way Down East March 29; large business. Volunteer Organist 1; large house. Sun's Minstrels 5. Howe's Pictures 13. Quincy Adams Sawyer 15.

WAYNESBURG.—OPERA HOUSE (J. W. Muller, mgr.): Devil's Auction 1; good performance; excellent business. When Women Love 3 pleased fair house. Human Heart 7. Liberty Belles 14. Holy City 20. Shore Acres 27.

WARREN.—LIBRARY THEATRE (F. B. Scott, mgr.): Girls Will Be Girls 3 (return); large and pleased audience. Babes in Toyland 7. Devil's Auction 17. Lord Chumley 21. Liberty Belles 28.

TYRONE.—ACADEMY OF MUSIC (G. G. Boecking, mgr.): Canadian Colored Concert co. March 30 pleased fair house. Fortune Teller 5. Volunteer Organist 11. Factory Girl 15.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Minister's Daughter March 29; good house; satisfaction. Thoroughbred Tramp 18.

POTTSSTOWN.—GRAND OPERA HOUSE (J. W. Gamble, mgr.): Two Johns 1; fair co.; good house. De Wolf Hopper in Wang 4 delighted enthusiastic audience. Eight Bells 7.

FRANKFORD.—EMPIRE THEATRE (William B. Allen, mgr.): London Gaity Girls 1; big business; satisfaction. Innocent Maids 5-7. Way Down East 8.

LEWISBURG.—OPERA HOUSE (H. E. Spyker, mgr.): Fortune Teller 1. Royal Slave 15. Bucknell Minstrels (local) 21. Volunteer Organist 24.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Gus Sun's Minstrels March 30; fair co.; good business. Sign of the Cross 6. Royal Slave 14.

RENOVO.—KANE'S THEATRE (Kane Brothers, mgr.): Fortune Teller 7. Jeavon's Stock co. 13-15. Porter J. White's Faust 28.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): Girls Will Be Girls March 31; good co.; delighted large audience. Why Girls Go Wrong 4; good co.; fair audience; pleased.

MONESES.—OPERA HOUSE (Shuster and Burton, mgrs.): Why Girls Go Wrong 4; good co.; fair audience; pleased.

FREEFIELD.—GRAND OPERA HOUSE (J. J. McMinniman, mgr.): Quincy Adams Sawyer 5; co. good; business fair. Factory Girl 7.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): When Women Love 5; good house; pleased. Why Girls Go Wrong 11.

TITUSVILLE.—OPERA HOUSE (Harry Gerson, mgr.): Babes in Toyland 3; S. R. O.; satisfaction; receipts over \$800. Isle of Spice 17.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Katzenjammer Kids 1; fair business. "Way Down East" 10. Babes in Toyland 25.

WELLSBORO.—BACHE AUDITORIUM (Dart and Dartt, mgrs.): Royal Slave 8.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Beauty Doctor 13.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Oden, mgr.): Wine, Women and Song March 31; fair

business. Ward and Vokes in Pair of Pinks 3; good house. Katherine Rober co. opened for week 4 to good houses. Peggy from Paris 15. Brindamour 24. Girl from the Streets 27. Show Girl 29.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Sign of Cross March 30; excellent performance; deserved larger house. Out of the Fold 3; satisfactory production; light business. Ward and Vokes in A Pair of Pinks 7. Corinne Runkel co. 10-15.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Leah the Forsaken week of 3; good business. Ironmaster 10.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Peck's Bad Boy 13.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): Way Down East 1 drew fairly well. E. H. Sothern and Julia Marlowe 3, 4, to immense business. Otis Skinner 5. Rudolph and Adolph 8.—BIJOU THEATRE (Benjamin M. Stanback, mgr.): Running for Office 3-8; splendid business. Fighting Chance 10-15.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock co. has closed its season and the balance of the present season will be filled out with high class vaudeville co.

NASHVILLE.—ENDOMBO THEATRE (W. A. Showitz, mgr.): Jim Dewey in The Duke of Killicrankie 29; pleased large audience. Sothern-Marlowe 1 delighted large business. Girl and Bandit 4 pleased well-filled house. Otis Skinner in The Harvester 6. Louis Glaser 13.—BIJOU THEATRE (Allen Jenkins, mgr.): For His Brother's Crime 27-1 pleased fair audiences. Walter Edwards in A Fighting Chance 3-8 is drawing well-filled houses. Happy Hooligan 15.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, mgr.): Frank Wallace co. opened Spring season 3 for indefinite run, presenting Miss Hobbs, and delighted packed house; Charles D. Coburn, Marion Sherwood, Margaret Lee, and Henry Buckler are deserving of special mention.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): E. H. Sothern and Julia Marlowe in Romeo and Juliet March 31 delighted good house. Dewey-Burdett Stock co. opened week's engagement 3. Vivian's Papas 6. Lydia Stock co. 10-13.

JACKSONSON.—MARLOWE THEATRE (Werner and Tuchfeld, mgrs.): Cleopatra (local) March 27; small business. Running for Office 1; good business; fair performance. "Way Down East" 3.

UNION CITY.—REYNOLDS' OPERA HOUSE (J. C. Reynolds, mgr.): Romeo and Juliet 4; good co.; full house.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Payton Sisters March 27-1; fair co.; good business.

MURFREESBORO.—THEATRE (H. F. Willard, mgr.): Page Comedy 3-8.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Viola Allen in Winter's Tale March 28 to capacity; splendid performance. Chase-Lister Theatre co. 26-2 (except 28) in Two Orphans. Pike County Folks, and Black Hawk Mine; poor attraction and attendance. Texas 3, 4 (Manager Wels' benefit). Rich Comedy co. 5-22. Sothern and Marlowe 18.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Imperial Stock co. March 22-2 presented Silver Shield and Younger Brothers, disappointing fair business.

HOUSTON.—THEATRE (M. C. Michaels, mgr.): Viola Allen in A Winter's Tale March 27 delighted large audience; fine production. Texas 31; 1; good co.; business fair. Hoyt's Comedy co. 3.—EMPIRE: Frank Rich Stock co. in Dora Thorne week 27-1; satisfactory business.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, mgr.): Winter's Tale 28; large and enthusiastic audience. White Whittles in Soldiers of Fortune 29; fair business; performance good. Charles B. H. Hines in Don Caesar de Bazan 3 to poor house; performance pleasing.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Wels, mgr.): White Whittles terminated three nights' engagement March 28. Plays: Soldiers of Fortune, Heartsease, and Second in Command; pleased. Texas 29, 30; acceptable performance; attendance fair. Marlowe-Sothern 17.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Shore Acres March 29; good performance and business. Rudolph and Adolf 30; very poor; good house. SI Plunkard 4.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Viola Allen, with strong co., presented Winter's Tale March 29; S. R. O.; pleased.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): A Trip to Egypt March 27; good business; pleased.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, mgr.): Peruchi-Gypzene Comedy co. March 28; fairly successful engagement. Roselle Knott 3. Connie Kate greatly pleases small audience. Roselle Knott 3.

SPARTANBURG.—GREENEWALD'S THEATRE (L. H. Greenewald, mgr.): Edredene Davis in Player Maid March 31; small audience; excellent performance. Florence Gale in As You Like It 15.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Chase-Lister Theatre co. 3-5 opened in Stricken Blind to packed house; pleased. Little Old Town 8. Century Stock co. 10-15.

UTAH.

OGDEN.—GRAND OPERA HOUSE (R. Alexander Grant, mgr.): Mahara's Minstrels 1; fair audiences; pleased. Mack Swain Theatrical co. week of 3.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Mahara's Minstrels 3. Human Hearts 13. Oscar Handler Stock co. week of 24.

VERMONT.

BURLINGTON.—STRONG THEATRE (Harry Thompson, mgr.): Harcourt co. March 26-31 closed successful week. Show Girl 10. Clara Turner 11-15.—ITEM: H. T. Thompson, who has been manager of the Strong Theatre since it opened last Fall, will have a site now known as Shaker Hill, Vt., where he will assume the management of his summer hotel. Mrs. Thompson will accompany him. Everett S. Town, who has been the treasurer there for several weeks, will act as manager for the remainder of the season. Mr. Thompson has not decided whether he will return to the Strong as manager for the next season.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Human Hearts March 29 pleased large house.—LIBRARY HALL THEATRE (C. H. Prouty, mgr.): Vernon Stock co. closed 1; business poor; co. fair. Sunny South 3. Dorothy Lewis co. 10-15.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): George F. Hall 3 pleased crowded house. Herald Square co. 8. Show Girl 11. Human Hearts 12. Clara Turner co. 17-22.

BRATTLEBORO.—AUDITORIUM THEATRE (George E. Fox, mgr.): Ebenezer Holden March 31 pleased. Sunny South 8.

RUTLAND.—OPERA HOUSE (Don C. Francisco, mgr.): Bunch of Keys 6 to large house. Miss Bob White 7. John Simpkins 12.

BELLOWS FALLS.—OPERA HOUSE (John E. Lovell, mgr.): Katzenjammer Kids 1; business poor. Fall 2. Lord Chumley 3. When a Man Marries 8.

WESTON.—CAMDEN OPERA HOUSE (George V. Flinster, mgr.): Two Merry Tramps March 30; poor performance; good business.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Mozart Symphony Orchestra 7. When Bells Toll 15.

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A STATEMENT BY DAVID BELASCO

This is a statement concerning the integrity of Marc Klaw, of the Theatrical Trust firm of Klaw & Erlanger, and an article which appeared recently in the *New York Times* under his signature. This article was so full of misstatements and untruths that I, being the chief object of its attack, can no longer allow one part of it to pass unchallenged. True, Mr. Klaw did not mention my name in the story; but this omission only indicates that he is a moral as well as a business coward. I know, however, and it was intended that the entire theatrical profession should know, to whom he referred; but in this response I shall spare the public any possible doubt, and herewith point to Marc Klaw, of the Theatrical Trust firm of Klaw & Erlanger.

In Mr. Klaw's article, he charged with being a liar the manager who declared the ropes of his fly gallery to have been cut three days prior to the first New York performance of "Sweet Kitty Bellairs," and declared that he had in his possession a letter, written later by this manager, in which the latter doubly proved himself a liar by stating the ropes were **not** cut. The manager he referred to was David Belasco; the letter he referred to was one which I addressed on December 12, 1903, to the New York Theatrical Protective Union. As a half truth is worse than no truth at all, the fact that Mr. Klaw, during the past 16 months, has caused to be circulated a **part** of that letter instead of the whole, proves him intentionally guilty of deliberate misrepresentation. However, that is only typical of Syndicate ethics.

Hitherto, I have remained silent under many slanderous imputations; but there comes a time when patience ceases to be a virtue. I now make known, therefore, certain occurrences just prior to the New York opening of "Sweet Kitty Bellairs," and herewith publish the correspondence bearing on the "rope" episode and on the appalling conditions and all but insurmountable obstacles clearly intended, in my honest opinion, to ruin the first New York performance of my play.

Let me remind you that a few days previous to the first performance of "Sweet Kitty Bellairs," at the Lafayette Square Theatre, Washington, Marc Klaw **personally**, and with the full authority of his Syndicate backers, published in the *Morning Telegraph* his official declaration that, for some fancied grievance, he would "**crush Belasco and drive him out of business in 90 days.**" What followed this clear and unmistakable threat? One night, during rehearsals in Washington, practically all the stage hands engaged in putting on the production suddenly left the theatre, for no stated reason. **The next day they were employed by the local Syndicate theatres.** The carpenter who had built the scenery, and whose contract called for him to put it on in Washington, arrived there two days late, stayed a few hours and then, without announcing his intention, returned to New York, leaving us to get through as best we could. On returning two weeks later to the Belasco Theatre, to prepare for the New York opening, I found all the ropes of the fly gallery in a condition which words fail to describe—a condition which, in my thirty years of producing plays, I have never seen repeated. I did not say at any time that the ropes of my fly gallery were cut; but I **did** refer, in a curtain speech on the opening night, to the appalling obstacles and difficulties, behind the curtain line, which for three days threatened to postpone, if not absolutely to ruin, the opening. By this I meant, though I made no specific reference to it, the hopeless condition of my fly gallery ropes, which I found to have been fouled, knotted, twisted, snarled and tangled in such deliberate confusion that direct malice was the only possible explanation. The next morning one of the New York papers stated that all the lines of my fly gallery had been cut; but this was merely a rumor of which I was not the author and which I had no share in circulating.

But let the correspondence which followed this first-night's outrage speak for itself and, when you consider what small part of it has been given to the public hitherto by members of the Syndicate and more recently by Mr. Klaw (*he who threatened to "crush Belasco and drive him out of business in 90 days"*), let this more **complete** correspondence be its own comment on the morals and methods of men who fight only under cover and by insinuation, wanting the courage to come out into the open and wage fair and honorable battle. The following is that part of my letter which they **selected** for publication:

New York Theatrical Protective Union No. 1, 42 West Thirtieth Street, New York City.

"December 12, 1903.

"Gentlemen: I have had the pleasure of a call from your representatives, Mr. Cunningham and Mr. Kelly, concerning a report circulated in some of the New York papers last Thursday morning to the effect that a large number of the ropes had been cut in the fly gallery of this theatre just prior to the opening performance of my new play, Sweet Kitty Bellairs. They stated, and very properly, that such a report reflected seriously on the standing, credit and integrity of your union, and requested me to make a denial that such an act of vandalism actually occurred. This I do freely and gladly. It is not true that the ropes in the fly gallery of this theatre were cut; and while I cannot understand how such a story gained currency, I can only join with you in sincere regret that such an untruth should have got abroad, and especially into the public prints."

Now comes the rest of it—the part that has been carefully suppressed!—and which must be read strictly in connection with that which has been quoted above:

"At the same time, while giving you this statement as an act of simple justice to your esteemed organization, I am exceedingly sorry to have to couple it with two complaints of such serious nature that I feel it only right to bring them at once to your attention. . . . My charge against one of your members, is for direct breach of contract and for other acts by which I believe he sought deliberately to prevent the opening of my new play, and to jeopardize the success of a production on which I had spent many thousands of dollars. . . . It was specifically stipulated in a contract that a member of your union should go with me to Washington and personally see to setting up his part of the work satisfactorily upon the stage. . . . Sunday came, and he was not on the train. He did not report for duty that night, or the following day, or the following night until about two o'clock in the morning. Meantime my force of carpenters, all unfamiliar with this new production, were doing the best they could under the most trying circumstances. They worked faithfully and continuously from midnight Saturday until after midnight Monday, when the missing man appeared. Even then, instead of going on the stage and endeavoring to straighten out what he alone understood, and what then seemed a hopeless tangle, he assumed a most indifferent and disinterested attitude . . . replied in words of impertinence. . . . Please understand, gentlemen, that my company and my scenery had been in Washington for two days and two nights; that they, and especially the workmen, were overworked and tired; that everything was at a standstill. . . . We struggled through that night as best we could. When I returned to the theatre the next morning I learned that the man on whom I had depended had taken an early train back to New York, leaving us in a worse predicament than before. From that day to this I have not seen him, neither have I had one word in explanation of his extraordinary conduct.

"My second charge is against another man, who since the opening of this theatre has been in charge of my fly gallery. I think you will agree that when one production moves out of a theatre it is the duty of the fly-man to see that his lines are left in proper condition for the next production. The need of this is of especial importance when the two productions are such massive ones as Du Barry and Sweet Kitty Bellairs. *The lines were so crossed and fouled, and the fly gallery in such bad condition, wrong sets being tied off together, that it was not until 6:30 Wednesday night, after three days' work, that the last hanger of Sweet Kitty Bellairs was put in place*, although it is not true, as reported, that any of the lines were cut. Three days before the opening, my representative, Mr. Buckland, came on ahead from Baltimore and explained what work would be necessary in the fly gallery to prepare for the new play. On Sunday morning little of this work had been done, and the fly-man was not in his place. . . . He did not appear until Monday, took his jumper and overalls, and then left in a few minutes without doing any work. After waiting for him and sending him messages urging him to come, as he did not appear Tuesday morning it was necessary to put another man in his place, who, however, being a stranger to the house, was badly handicapped in straightening out the confusion in the flies. . . .

"I submit, gentlemen, that these charges are of such a nature as to call for your serious consideration in the line of discipline and in the cause of that faithfulness and good service which a considerate employer has every right to expect, and which it is one of the rules of your order to enforce. *At this time I am made the target of many powerful enemies, allied through the Theatrical Syndicate, who have not hesitated to declare their threat to 'crush Belasco in ninety days.'* They have resorted to every extreme to harass and annoy me in producing this new play, and as the conduct of both these workmen was of a kind which I have never met in my thirty years' experience as an author and producer, and as it was so utterly at variance with their repeated assurances and their previous conduct I cannot but feel that they have come under the influence of some of the powerful ones, and that their professional acts were a part of the general scheme to interfere with my opening and to ruin the success of my new play. I simply place the facts before you, leaving any further action to that same spirit of fairness which I know, from pleasant experience, to be the ruling factor of your organization.

"It is not my desire to come before your body solely in a spirit of complaint. My new play was produced and is a success, and for this happy result I can only feel under deepest obligation to the noble little band of workmen who, when they realized the strain I was under, stepped into the breach, did the very best they could under the most trying conditions, and worked and slaved night and day until literally they dropped from exhaustion. I want especially to mention the names of Mr. Edward Wentworth and Mr. Robert Cowan, without whose faithful service and fine generalship Sweet Kitty Bellairs could never have been produced on scheduled time. But the roll of honor includes five others, and to the names of Mr. Wentworth and Mr. Cowan I take pride in adding, with my deepest sense of gratitude and appreciation, those of William Gaul, John Carey, Edward McGinnies, Joseph Keely, and Oscar Watson.

"With assurances of my best wishes for the continued prosperity and success of your organization, and in the hope that our mutual relations may be as friendly in the future as they have been in the past, believe me,

"Very truly yours, (Signed) DAVID BELASCO."

This letter was read the following Sunday at a special meeting of the Theatrical Protective Union, and on December 18 I received the following reply:

"Mr. BELASCO:
"Dear Sir: Your letter in which you accuse two of the members of the above named organization of breach of contract, and such an utter disregard for your interests that it has led you to conclude that they acted in collusion with other persons, having as their motive the deterrence of your production, has been received. I have been instructed by the above Union to notify you that a committee consisting of five has been appointed to thoroughly probe the charges made by you, and to prevent, if possible, any repetition of charges such as these, that reflect so discreditably upon the standard of our organization, the integrity of our members, and which are clearly a violation of one of the basic principles upon which our organization rests. Recognizing the fact that an upright character has a distinct money value, and that the moral qualities of self-respect, prudence and self-control will greatly ameliorate the conditions of our members, and that in the advancement of material interests there is involved many moral responsibilities, and, also, that the future success of our organization depends greatly upon the loyalty of our members to the above truths, the officers of this union are constantly advocating a close adherence to the underlying principles of the aforesaid virtues. I assure you that any member who will so forget his obligation to this union by committing such acts of turpitude as those described in your letter, or who manifests a belligerent attitude against the personal interests of any manager, or acts in collusion with any person or persons having the same motive in view, will be held to a strict accountability for the same. With best wishes for your future success, and appreciating fully the valuable stimulus your presence has given to the theatrical profession, and with the earnest hope that the friendly, social and industrial relation which has existed between us in the past will never be severed, I am, sincerely,

"(Signed) THOMAS MCKENNA, Secretary."

With this clear and complete evidence I rest my case. I leave it to all impartial observers to say who is the one guilty of half truths, of careful misrepresentations, of deliberate falsehoods.

And I ask all who have the interest of the theatre at heart, and are familiar with the oppressive conditions under which it is struggling to maintain its life as an art, to judge whether, after Mr. Klaw's official threat to "crush Belasco and drive him out of business in 90 days," I was not fully justified in believing that all the troubles which threatened to ruin my New York production of "Sweet Kitty Bellairs" were not a part of one organized scheme on the side of Klaw & Erlanger to carry their published threat through to its execution, especially since I could fill the pages of this paper with a series of petty, contemptible persecutions practiced against me, my attractions and the attractions of all independent managers by members of the Theatrical Trust.

David Belasco.